KERRANG!

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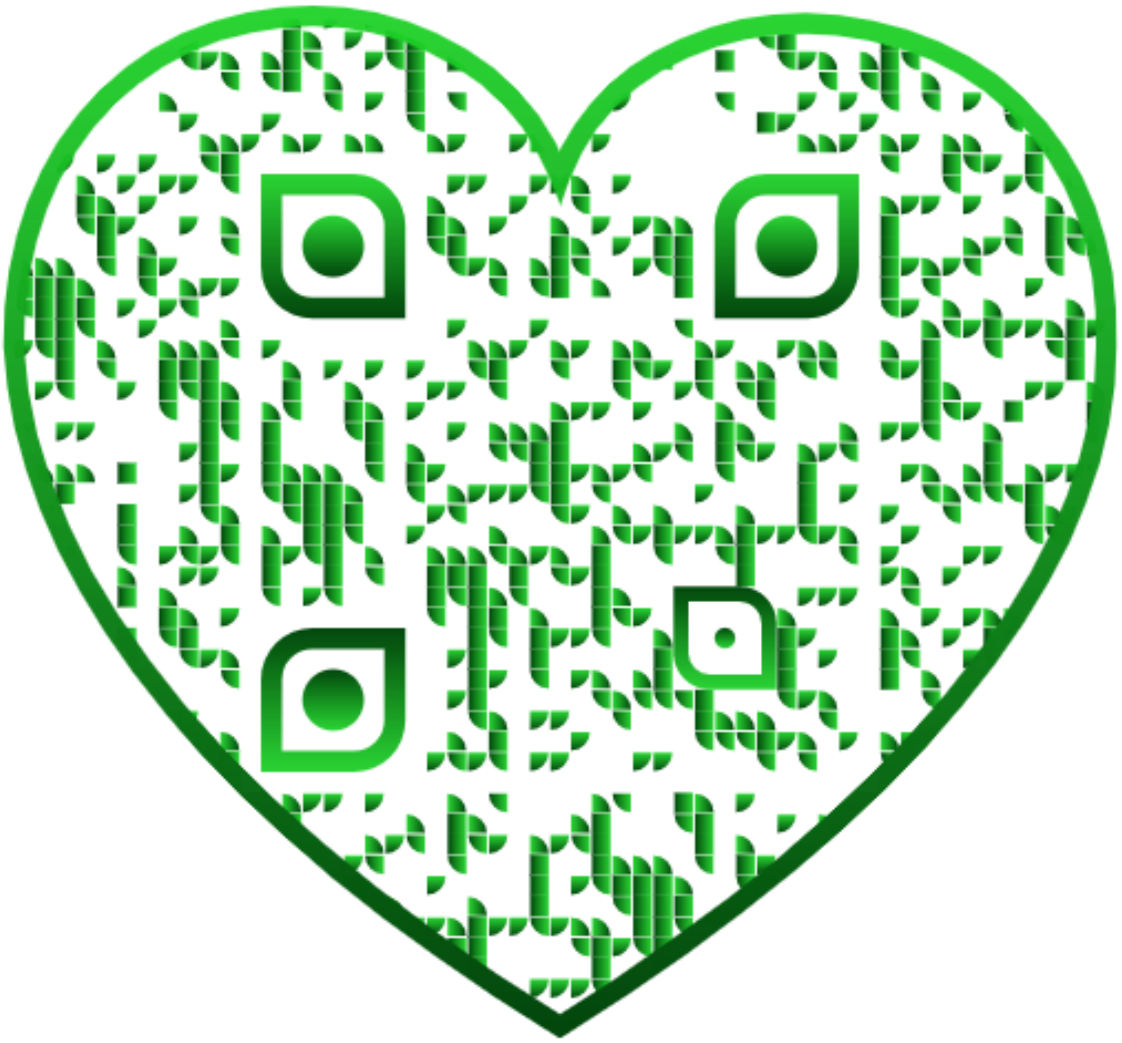

MAYHEM

ROTH IN A 'SCRAPE

■ **DAVID LEE ROTH'S** second solo album, **'Skyscraper'**, will now be issued through the Warner Brothers label during late January/early February. It was produced by the main man (pictured here) with guitarist **Steve Vai**, and among the featured tracks are: **'Knucklebones'**, **'Just Like Paradise'** (which has now become the favourite for release as a single just prior to the album's appearance. It will be accompanied by a live promotinal video), **'Skyscraper'**, **'Got To Have It'**, **'Hot Dog And A Shake'**, **'Perfect Timing'** and **'Damn Good Times'**.

Roth will begin touring during February, starting in the US and probably coming to Europe during the Summer. His band now includes former **A440** bassist **Matt Bissonette** alongside his drumming brother **Gregg**, plus keyboardsman **Bret Tuggle**. Tuggle joined the DLR for the last tour and has now become a fully fledged member.

The cover for 'Skyscraper' once again sees Dave taking chances. He climbed the Half Dome Mountain in Yosemite, California and had a photo session shot by one of America's top nature photographers whilst perched on the side of the mountain!

In the meantime, former DLR bassist **Billy Sheehan** (who does perform on the LP) and his new cohort, **Billy Idol** axe hero **Steve Stevens**, have now been joined by ex-**Scandal** drummer **Thommy Price**. The trio have been busy in the studio laying down basic ideas for an album and are currently seeking a suitable lead vocalist. Sheehan commented on the situation: "We're keen to get an unknown if we can and are currently auditioning candidates."

The 'supergroup' should begin recording an LP for Warner Brothers shortly, with producer **Ted Templeman** probably at the helm.

■ FURTHER TO our exclusive information in Mayhem issue 163 concerning **Rush**'s plans to tour the UK during April, we are still awaiting confirmation on the six dates. It was hoped that details of the gigs would be ready for publication in this issue, however complications have now arisen due to the fact that Rush are re-scheduling some of their US dates, which may lead to changes in their proposed UK visit. Stay tuned for more news when we get it.

■ **AC/DC** have added a third night to their sojourn at London's Wembley Arena. This will be on March 13.

■ **STRYPER** HAVE just begun work on their new album with producer **Michael Lloyd** at Cherokee Studios in Los Angeles. As yet, no further information is available on this project.

DAVID LEE ROTH: reach for the sky!

POISONOUS NEWZ

■ ***POISON*** *(**C.C. DeVille** and **Bret Michaels** above) have just begun work on their second album with producer **Tom Werman**/engineer **Duane Baron** at Conway Studios in Los Angeles.*

*The LP will probably take about a month to record and should be out early next year, although whether it will be picked up by Capitol Records for release in the UK, or end up on Music For Nations (as did the **'Look What The Cat Dragged In'** LP) remains to be seen.*

The quartet will hit the road shortly and their world tour will bring them to the UK.

■ **EUROPE** WILL be releasing a new single, **'Cherokee'**, through the Epic label in January.

RATT GET STONED!

■ *LOS ANGELES band **Ratt** (**Robbin Crosby** above) will begin work on their next studio album in February, with producer **Mike Stone**. This is a departure from the previous three LPs, where the group have worked with **Beau Hill**.*

This new record, as yet untitled, should be issued during June on the Atlantic label and the quintet will begin a headlining tour of the US on June 18. To date, it's not known whether this trek will bring Ratt to the UK or Europe.

*Currently, three members of the group are producing outside projects. Lead guitarist Robbin Crosby and bassist **Juan Croucier** have been beavering away together for some while (as previously reported in Mayhem) and drummer **Bobby Blotzer** has just completed producing demos at Total Access Studios in LA with former **Legs Diamond** guitarist **Roger Romeo**. Blotzer and Romeo were at one point in the same band, together with bassist **Tom Croucier**.*

■ **HEART** will be coming to the UK during late February/early March for a series of six dates, as exclusively predicted in Mayhem, issue 157. The full list of shows is as follows: Edinburgh Playhouse February 26/27, Newcastle-Upon-Tyne City Hall 29, Birmingham NEC March 2, Wembley Arena 5/6. Tickets are priced at £10/£9.

Ticket details are outlined below:

EDINBURGH: Postal applications should be made to: **Edinburgh Playhouse, Box Office, 18-22 Greenside Place, Edinburgh EH1 3AA**. Please make all cheques/POs payable to **'Edinburgh Playhouse'**. There is also a credit card hotline on: 031 557 2590.

NEWCASTLE: Postal applications should be made to: **Newcastle-Upon-Tyne City Hall, Box Office, Northumberland Rd., Newcastle-Upon-Tyne NE1 8FS**. Please make all cheques/POs payable to **'Newcastle City Hall'**.

BIRMINGHAM: Postal applications should be sent to: **Mac Promotions, PO Box 2, London W6 OLQ** and all cheques/POs should be made payable to **'MAC Promotions'**. There is also a credit card hotline on: **021 780 4133**.

WEMBLEY: Postal applications should be made as for Birmingham. Tickets are also on sale from the usual agencies, including **Keith Prowse, Premier, London Theatre Bookings** and **Stargreen**.

Please note that an SAE must be included with all postal applications and that a booking fee may be added for credit card bookings. Tickets can also be obtained direct from the relevant box offices.

■ THE NEXT Gang Bang rock party takes place at the Rokos Club in Edinburgh (formerly known as Rumours) on January 2. Anyone interested in obtaining tickets for this rock disco should write to: **Dave Doubledecks, 18 Maryfield Place, Bonnyrigg, Midlothian EH19 3BQ**.

These tickets are *free*, but please enclose an SAE.

■ **BLACK 'N BLUE**'s latest album, **'In Heat'**, will probably have its release through the Geffen label delayed slightly, due to a change in the planned track listing. The quintet were originally going to put out their version of the **Gene Simmons/Paul Stanley** number **'It's My Life'** (first recorded by **Wendy O. Williams** on her **'W.O.W.'** LP), however they weren't happy with the way it turned out and will now replace this intended cut with a newly written, as yet untitled song which, as with the rest of the LP, is to be produced by Gene Simmons.

■ **LA GUNS,** the quintet who feature former **Girl/Tormé** lead vocalist **Phil Lewis** and ex-**W.A.S.P.** drummer **Steve Riley** alongside lead guitarist **Tracii Guns** (who was briefly with **Guns n' Roses),** will release their debut, self titled album through Polygram in the US during January. A release via Polydor in the UK should follow shortly afterwards. Produced by **Jim Faraci**, it has the following track listening:

Side One: **'No Mercy'**, **'Sex Action'**, **'One More Reason'**, **'Electric Gypsies'** and **'Nothing To Lose'**.

Side Two: **'Bitch Is Back'**, **'Cry No More'**, **'One Way Ticket'**, **'Hollywood Tease'** (a cover version of the Girl number), **'Shoot For Thrills'** and **'Down In The City'**.

■ ***RISING FORCE**, who now feature guitarist **Yngwie J. Malmsteen** (above) and lead vocalist **Joe Lynn Turner**, are currently working on a new album at Cherokee Studios in Los Angeles with producer **Jeff Glixman**.*

As yet, no more information is available on this project but Kerrang! understands that this LP will mark a radical change in direction for the band, with more emphasis on songs than solos.

■ **KISS** BASSIST **Gene Simmons** is now negotiating a new distribution deal for his newly-formed label Simmons Records. His proposed deal with Polygram Records has now been scrapped and *Kerrang!* understands that he is likely to sign a contract with RCA.

GLENN AND BEAR IT

■ *AFTER RECOVERING from the wreckage of his ill-fated liason with **Black Sabbath, Glenn Hughes** (pictured right) – currently featured on the new **Phenomena** album, **'Dream Runner'** – is working himself back into shape by doing sessions for a number of Southern State bands in his new home of Atlanta, Georgia. Although it now seems unlikely that the proposed Hughes/**Thrall** reunion will materialise after Pat Thrall recently decided to go on tour with **Little Steven**.*

*"Pat and I did a track called **'City Of Crime'** for the soundtrack of the **Dan Ackroid 'Dragnet'** thing," says Glenn. "And that did real well – it was on MTV for months. But then Pat went off with Little Steven, so I've been keeping myself busy with session work and writing new songs. I've got a hundred new songs and I'm looking to put a band together right now; the whole Sabbath situation was a total farce – it was absolute rubbish – and the sooner I start kickin' ass and flush the memories of that out of my system the better."*

Glenn claims that getting away from LA and relocating in Georgia has been "a real healthy experience" for him, and that he's been "OK" now for 18 months. He admits that his string of disastrous working relationships over the past few years has cast a long shadow over his credibility, but strongly maintains he's just been unlucky and stresses that he can't wait to "put something together which'll silence the bastards who doubt me."

*Glenn points out that it's been a "real kick up the ass" for him to see his former **Purple** partner **David Coverdale** doing so well with **Whitesnake** in the States recently ("He deserves it and good luck to him. But it does make me feel frustrated"), and sounds confident that he will get his act together at long last too.*

*"I'm thinking of coming over to London very soon and trying to get something off the ground over there," he states. "**Mel Galley** wants me to write some material with him, **Tom Galley** is talking about some other project now, and of course I'm always interested in working with old friends. But it's a new band of my own that I want right now, and I want to get it together as soon as possible."*

The rock world waits in hope that one of the most cruelly wasted talents of the last ten years can finally be utilised to its full, stunning capacity.

MARK PUTTERFORD

GLENN HUGHES: aiming to silence his 'bastard' doubters

LOVE AND ROCKITS

With a do-or-die attitude LÄÄZ ROCKIT recorded their third LP 'Know Your Enemy' with their own money, and DON KAYE sees that they've injected some beef into their sound

LÄÄZ ROCKIT: "People told us we'd spend so much money touring Europe but we came back with money in our pockets"

■ ***LÄÄZ ROCKIT*** *is a name that's been kicking around for years in the Underground, but the band is one of those who just seem to exist on the fringe of larger success. You mention Lääz Rockit to someone and they're bound to have heard the name, but in all probability they'll never have heard a note of the music. However, after two albums recorded in relative obscurity (**'City's Gonna Burn'** and **'No Stranger To Danger'**, both on the tiny Target label), that may well change.*

*__'Know Your Enemy'__ is the band's third release, and this time they've got the record deal they needed with Enigma, who are fast making a name for themselves with Metal successes such as **Stryper**, **Poison** and **Death Angel**. Lääz lead vocalist and founder **Michael Coons** is hopeful that the label will work the same magic for his band after five years of struggle during which time he says that Lääz, at one point, were "dead in the water."*

*"'City's Gonna Burn' actually did pretty well for us," recalls Michael on the hotline from the West Coast. "But the second album wasn't too successful. It was a bad scene at the time; the producers of those albums, the people who ran the record company, no-one knew what was going on. The direction of the band was so f**ked. If they'd listened to us, everything would have been fine, but at the time we didn't have much pull."*

*Recording the new album was a fresh experience for the San Franciscan quintet (whose line-up is filled out by **Aaron Jellum** and **Phil Kettner** on guitars, **Willy Lange** on bass and **Victor Agnello** on drums).*

*"We recorded this album without a contract. We kinda laid over and figured we were dead in the water. **Metallica** were interested in our bassist for a while, and Vic was gonna leave because of this Christian trip he was on. . . we were in bad shape. So we decided to record this last album with our own money – it was basically a do-or-die situation. We put our lives on the line."*

*And it's worked, because 'Know Your Enemy' is the first Lääz Rockit album that sounds convincing. Raw, crunching guitars dominate, backed up by the solid rhythm section and flavoured with Coons' melodic vocals. The music itself is a hybrid of Thrash and more traditional Metal, with even a little Hardcore fun (**'S**t's Ugly'**) thrown in.*

*It's the first time Lääz Rockit have got some beef in their sound, for which thanks must go to producer **Roy M. Rowland**.*

"Roy didn't waste any time," says Michael. "No fancy 48-track tricks. We just went in and did the basic tracks live, and the whole album has that no-nonsense feel.

"I think making a record is capturing a vibe on tape, and we finally succeeded in doing that. It's the record we've wanted to make for some time now, but it's taken us several bad experiences to get to this point."

*I'm curious as to how Lääz hooked up with Rowland, the Englishman who also produced **Kreator**'s latest LP.*

*"Actually, it was **Jeff Weller**, our manager, who did that. He went to Europe with Willy to set up a tour, and one of the booking agents gave him a tape by this band **Satan** that Roy had produced, which Jeff really liked.*

"I was a little apprehensive at first, because I thought it was some sort of Black Metal trip, but hearing the tape and meeting the guy changed my mind. He really is a genius. He engineered as well, and just had a great one-to-one relationship with each musician. It's important for us to have our own sound, and Roy got it for us."

Europe has helped Lääz in more ways than just providing a producer. While the band have an extremely low profile in their own country, they've captured the hearts of European fans, appearing in many major Metal magazines and touring successfully over here.

*"Europe has really saved our ass, you know. Through record sales, and the tours, and the connections we made, I can't thank those people enough for helping us make it there. We toured with **Motörhead** there, plus we did some dates with Metallica, including Aardschok. Everything has worked for us there."*

Yet the band has been unable to do any significant touring in the States.

"The US has been the toughest market for us so far. What's funny is that we've never been to the East Coast, but the majority of our record sales in the US are in New York and around that area. It makes me feel guilty, 'cause people have asked me why we've never played out there and I really don't have an answer. It was just never possible financially."

The band's only major US tour so far lasted all of three dates.

*"We were out with **Grim Reaper** and **Exciter**, and we got tossed after the third date in Texas. We kinda used some pyro and we weren't supposed to, used a drum riser and we weren't supposed to, made some fans and we weren't supposed to. . . people told us we'd spend so much money touring Europe, but we actually came back from there with money in our pockets. It was in the States that we spent money!"*

That should change in January, when the band prepare to undertake some major US touring. First, of course, is a European jaunt, highlighted by their appearance at the Speed Metal Festival in Leeds on December 13.

"I've always felt our live show has been our strongest point. The Europeans know that, and we just want to prove it to our fans at home. I've met people from the East Coast who are crazy about us, which amazes me!"

Michael feels that Lääz Rockit's blend of melody and aggression can win over all the fans who haven't noticed Lääz in the past.

*"We don't like to be tagged as any one thing," he says, "And I hope that we can cross over and appeal to all kinds of fans – Heavy Metal fans or anyone else. We know it will take time, whether it's six months or two years. After all the s**t we've been through, we'll keep it going!"*

■ **QUIET RIOT** have recruited bassist **Sean Paul** as a replacement for the recently departed **Rudy Sarzo**. Paul recently made his live debut with the band on their recent jaunt to Japan.

■ **JACK STARR**'s **Burning Starr** have just issued their latest album, **'Blaze Of Glory'**, through the US Metal label via Powerstation. The full track listing is:

Side One: **'Stand Up And Fight'**, **'Overdrive'**, **'Blaze Of Glory'**, **'FFZ (Free Fire Zone)'** and **'Go Down Fighting'**.

Side Two: **'Burning Starr'**, **'Mad At The World'**, **'Mercy Killer'**, **'Metal Generation'** and **'Excursion'**.

The band's current line-up is **Starr** (lead guitar), **Mike Tirelli** (lead vocals), **Jim Harris** (drums) and **Free Bass** (bass).

■ US LABEL Mercenary Records have just made the following signings; **Kick Axe** (from Canada), **Goo Goo Dolls** (their debut album features cover versions of **Cream**'s **'Sunshine Of Your Love'** and **Blue Öyster Cult's 'Don't Fear The Reaper'**) and **Primal Scream** (who've just issued an album titled **'Primal Scream – Volume One'**).

The same record company has also just issued a compilation LP titled **'L'Amour Rocks'**, featuring contributions from such acts as **Wrathchild** (*not* the UK band), **Attacker, Halloween, Matriarch, Jett Blakk, Lethal Aggression, Mean Streak** and the **Boys**.

■ JAPANESE GUITARIST **Kuni** has just begun work on an album with producer **Dana Strum** at Cherokee Studios in Los Angeles. Kuni has recruited former **Rising Force** lead vocalist **Jeff Scott Soto**.

■ HALIFAX BAND **Sacred Rites** have just released their second album through their own label, SR Records. Produced and arranged by **David Clay** with the band, and engineered by **Mick Robson** at Ric Rac Studios in Leeds, it has the following track listing:

Side One: **'Good Times Now'**, **'Never So Easy'**, **'Borderline'** and **'Pain Of Confusion'**.

Side Two: **'Changeling'**, **'Woman Of Mystery'**, **'Cast My Spell'**, **'Here Comes The War'** and **'No Use Crying'**.

The group's line-up is **Deborah Ingham** (lead vocals), **Stuart Page** (lead guitar/vocals), **Graham Dyson** (keyboards/vocals), **David Ingham** (bass) and **David Kershaw** (drums/percussion).

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SABS SOB STORY

■ **BLACK SABBATH** manager **Patrick Meehan** has issued an apology for the band's recent appearance at the notorious Sun City in South Africa. Commented Meehan:

"The world thinks we are wrong, and we *are* wrong. If I had thought we would ever be playing to a segregated audience we would never have gone.

"I want to stress that we did play to a racially mixed audience . . . at lease a third of our audience was black. I was very naive. I'm a lot wiser now. We intend to apologise and tell the United Nations that we were wrong."

Since making this controversial appearance, Sabbath have come under extreme pressure from the **Anti-Apartheid Movement**, who have threatened to have them blacklisted by the UN, which would lead to a blanket ban on the Sabs performing live virtually anywhere in the rock world.

Already, proposed gigs in Tilburg (Holland) and Budapest (Hungary) have been recently cancelled, although Meehan insists that the decision to pull the plug on this brace of shows was made by the band and not by the venues as a direct result of the Sin City incident.

Sabbath are shortly to begin a European tour, the sole UK gig on this trek being at the London Hammersmith Odeon on December 28, supported by the **Fields Of The Nephilim**. And their line-up for this and all other dates on this Euro-trek will be as pictured above, from left: **Terry Chimes** (drums), **Geoff Nichols** (keyboards), **Tony Martin** (lead vocals), **Tony Iommi** (lead guitar) and **Joe Burt** (bass).

Burt's addition to the line-up has led to speculation concerning his future with **Virginia Wolf**. However, it seems that he's only guesting with Sabbath and will rejoin VW. This situation also applies to Virginia Wolf drummer **Jason Bonham**, who has recently been helping **Jimmy Page** out on his forthcoming solo LP.

Virginia Wolf themselves will be issuing a new single after Christmas on the Atlantic label. This will be a remixed version of the number **'One Night'**, first featured on the band's second album **'Push'**. The remix was undertaken by **Duffy**.

■ **TROJAN**, FROM Dublin, have recruited drummer **Robbie Cahill**. He joins **Maurice Cassidy** (bass), **Derek Barton/Tom Harte** (guitar) and **Eddie Kenny** (lead vocals).

The new line-up has just completed work on a track titled **'Relentless Pursuit'** at Ebony Studios in Hemingborough for inclusion on a forthcoming compilation album from Ebony Records.

■ **HONEYMOON SUITE** are currently working on their third album with producer **Ted Templeman** in Los Angeles. As yet untitled, the album should be released through the Warner Brothers label early next year.

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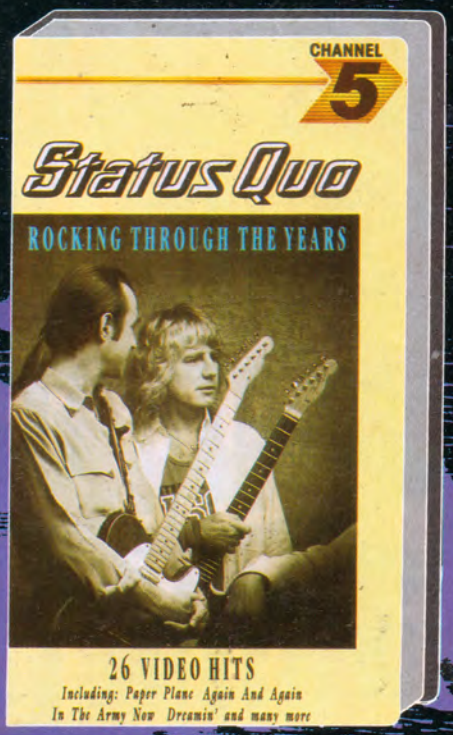

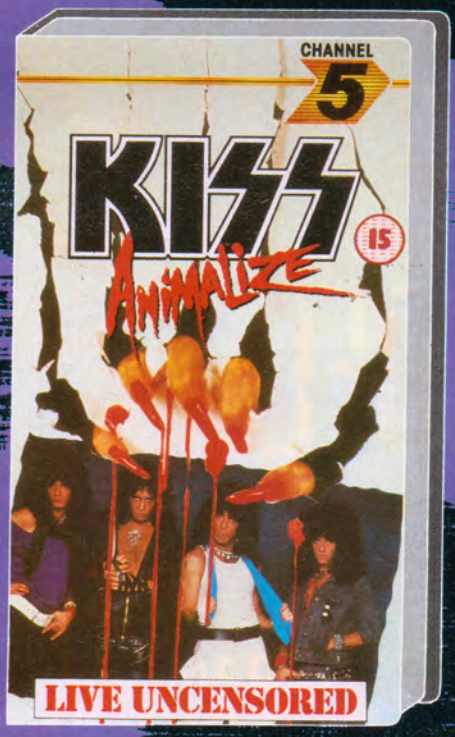

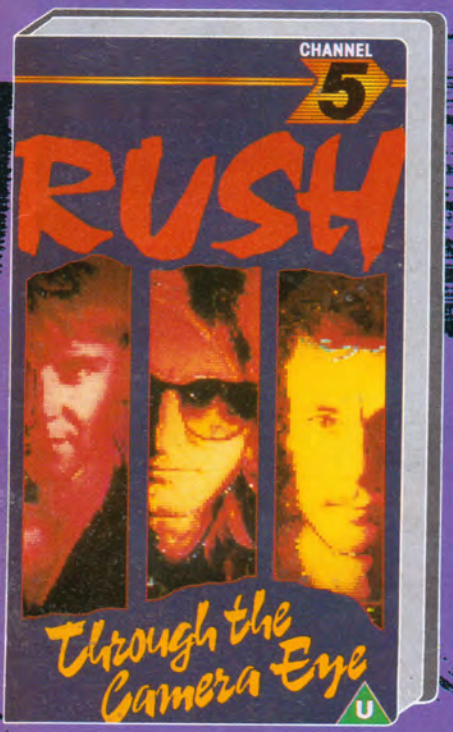

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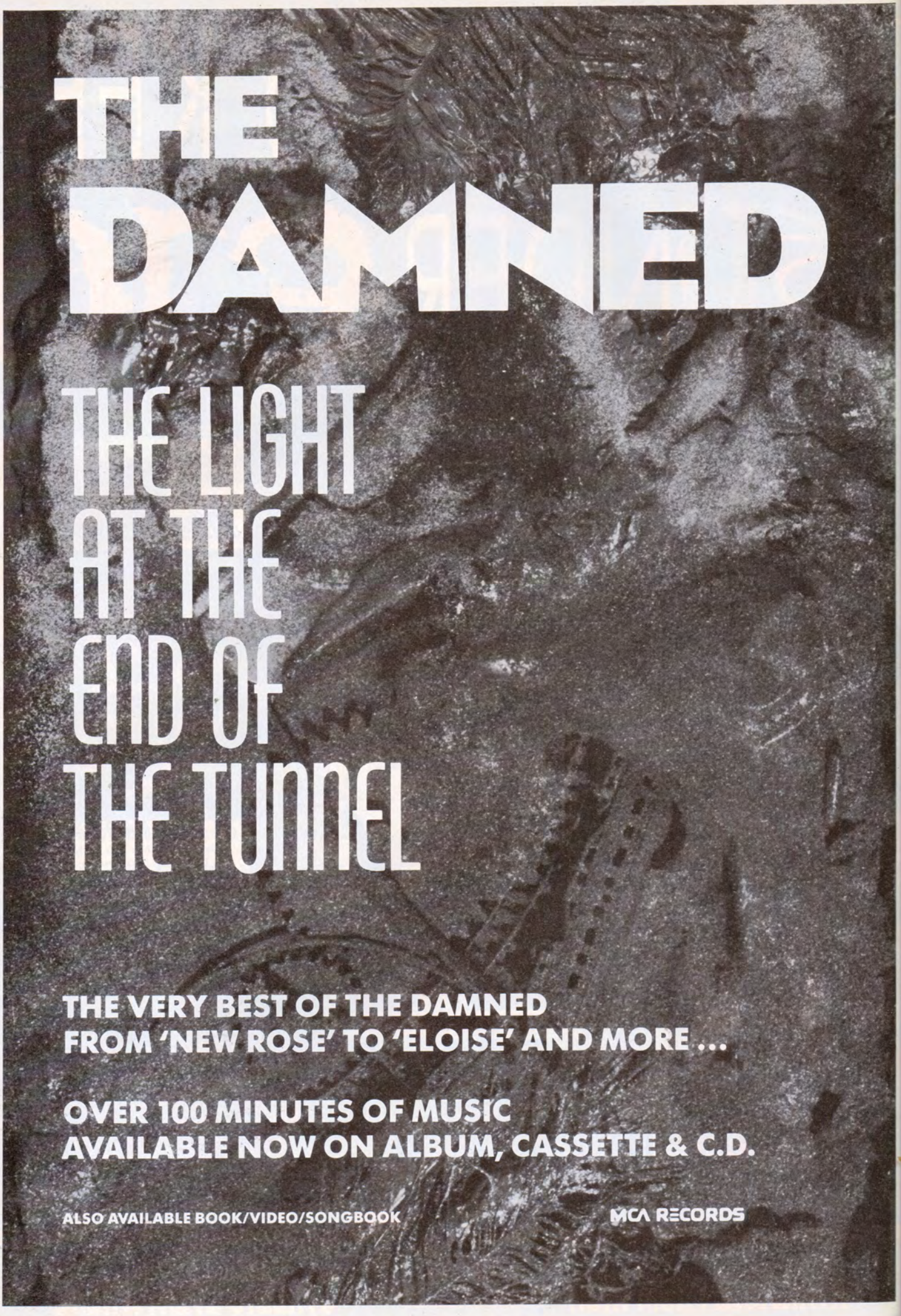
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IAN AND GLOVER GET DISLOCATED

■ *"SOLO ALBUM – which solo album?"*

Thus spoke ***Ian Gillan*** *18 months ago on the blower from Vermont, USA, while* ***Deep Purple*** *were busy decorating and furnishing '****The House Of Blue Light****'.*

Indeed, ever since Purple reformed in April '84 there have been endless rumours claiming that frontman Ian was still contractually obliged to deliver product to Virgin Records (to which his old band, Gillan, were signed), and Kerrang! *has always sensed this to be a touchy subject with the burly warbler and his Purple cohorts.*

*Many observers thought that the Gillan compilaton '****What I Did On My Vacation****' (released around the time of the above quote) would tie up Ian's Virgin association. But now indeed we have some brand new IG product – a single entitled '****Dislocated****' – which precedes the New Year release of a whole album of recently recorded material from Ian and Purple pal* ***Roger Glover****, entitled '****Accidentally On Purpose****'.*

But no, this doesn't mean either Gillan or Glover have left Deep Purple, so take it easy there!

Quite simply, as Ian says, the two "hit a real purple patch in terms of creativity while we were writing for '. . . Blue Light', and we just had so many ideas that we decided to flush everything out of our system and really let ourselves go."

"The idea was not to feel any kind of restraint," says Roger. "With Purple you have to write in a certain way, but here we just relaxed and let our ideas flow – no matter how off-the-wall they were."

And they certainly were *off-the-wall! The album (recorded mostly in Montserrat and New York) finds the two dabbling with all kinds of instruments throughout a vastly varied selection of material, from old r'n'b covers, through modernish pop, reggae and even the odd dash of skiffle (!). 'Dislocated' falls into the reggae category, and could just surprise us all by sneaking into the charts . . . although I understand the chances of* ***UB40*** *supporting Purple on their next tour are even more remote!*

MARK PUTTERFORD

■ CONGRATULATIONS TO the **Quest** from Liverpool on their sterling performance at the recent international finals of the Yamaha/Kemble Band Explosion '87. The final was held in Japan at the beginning of November and the English entrants picked up an award for 'Best Band' thanks to their song '**Chain Reaction**'. They were one of five acts to be so honoured in this category.

The Quest's feat is best summed up by the following statistics: Over 12,000 bands entered the competition worldwide and 22 were chosen to compete in Japan.

■ **JETBOY** WILL be issuing their debut album, '**Feel The Shake**', through the Elektra label in the US during January. As yet no UK release date has been set. Produced by **Tom Allom**, it has the following track listing:

Side One: '**Feel The Shake**', '**Hard Climb**', '**Fire In My Heart**', '**Bad Disease**' and '**Missing You**'.

Side Two: '**Locked In a Cage**', '**Bloodstone**', '**Talkin''**', '**Hometown Blues**' and '**Snake Bite**'.

■ FM/REVOLVER Records will issue a five-track mini LP from **UFO** next February. Tentatively titled '**Rock In A Hard Place**', this apparently features material recorded by the last incarnation of the band just prior to their split. And one cut definitely set to be featured is '**Between A Rock And A Hard Place**'.

As yet, it's not known whether the group will reform for a tour, however this currently seems like a strong prospect.

■ **ERIC CLAPTON** has added the following dates to his upcoming UK tour: Birmingham NEC on January 22/23. Tickets are priced at £13.50/£11.50 and are available from: **The NEC Box Office, Odeon** (Birmingham), **Mike Lloyd/ Coventry Poster Place** (Coventry), **Way Ahead** (Nottingham/Derby), **Piccadilly Records** (Manchester), **Royal Court Theatre** (Liverpool), **Goulds** (Wolverhampton), **Town Hall** (Leicester). There is also a credit card hotline on: **021 780 4133**.

Please note that tickets bought outside of the Birmingham NEC may well be subject to a booking fee.

Aside from the Birmingham dates, Clapton will also be playing nine shows at the London Royal Albert Hall. These are from January 25-31, February 2-4.

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DEF LEPPARD: this issue's mandatory picture

DON'T GO JOE

IN ISSUE 162 you featured my favourite band Def Leppard. I appreciate that America helped them make their name, but it seems they now think of America as their home, more so than Britain. However I was glad to read that Phil (Collen) looks back on their appearance at the Donington festival as a turning point.

Please Joe (Elliott), and the others, don't forget us, we love you too. We can make you even *bigger*. Remember us when you tour again, especially Norwich. **Linda, Norwich.**

PALLAS GUARD

TWO STEPS forward, one step back, but better than your usual standard! I refer to *Kerristmas Kwizz Kerrang!*, wherein your compiler calls Pallas a 'failed Pomp Rock act'. Well, at least she didn't label them 'progressive' or 'dinosaurs' as some of your more dubious kontributors have in the past. Failed they have NOT.

OK, so they aren't selling out at the Hammersmith Odeon as yet, but they are still together, still touring, and as you will hear with the release of their new album, still making excellent rock music. **Diane Barker.**

SCOTCH MISSED

I DO agree with Mike (issue 162) about travelling to shows, but living in the Highlands we *have* to travel as most 'British' tours end at Edinburgh; and I've noticed that the bigger American bands are even stopping that – English tours only!

I've followed Def Leppard all over the place and will continue to do so as they are the best band in the world. Thanks for a brilliant gig in Edinburgh Joe & Co, and thanks too Joe for sticking up for us loyal Lep diehards when being interviewed by that patronising dickhead Steffan Chirazi! **Sue, Inverness.**

IRISH STEW

ANGUS YOUNG is a stupid dickhead. Does he think that being a member of the world's greatest rock band gives him the right to forget about AC/DC's multitude of diehard Irish fans? It is now over five years since Ireland 'locked up its daughters' to the rock and roll 'noise pollution' of AC/DC, slightly longer than the meagre 21 months since they last toured the UK.

Angus promised in a *Hot Press* magazine interview in '85 that AC/DC would tour here. They didn't. Now they have skipped Ireland again with their '88 tour dates. So come on AC/DC, come to Dublin and redeem your reputation in Ireland, now lost to the brilliant (but not quite as good) Def Leppard. **Shane de la Harpe, Co Mildare, Ireland.**

'DC DISGRACE

"WE WRITE for the fans – the kids who come along to our shows and have a good time" (Issue 159). *"The kids are magic"* (Issue 111).

Wotta load of complete and utter bulls**t, that's all I can say to AC/DC.

It's been over five years now since AC/DC played in Ireland, and the legions of fans who went to the R.D.S. Simmonscourt that year have been swollen by a new fold of young Irish AC/DC fans.

Think of the coachloads of Irish fans who make the pilgrimage to England every coupla years to see AC/DC in concert – just a small minority of many more Irish AC/DC fans who would gladly do the same thing if they could afford it.

Don't they think it's time to return the compliment bestowed upon them, and come to Ireland on their 1988 tour? **John Sheerin, Dublin, Ireland.**

I AM THE LAW

I AM writing to let the sick bastards who robbed Anthrax's tour bus know exactly how I feel about the incident.

I was totally disgusted when I read what had happened in issue 162 of *Kerrang!*. I couldn't understand how those responsible could do such a thing to such good guys; Anthrax come all the way from the USA to play to their British fans and this is all they get in return! These sickos must be totally heartless to steal the things they did, particularly the bermuda shorts and the passports.

They obviously knew what they were doing, and no doubt only did it for the money they'd make from selling off the gear. My only hope is that most, if not all, of the stuff is returned, and that these geeks meet a slow and painful death.

I would also like to take this opportunity to thank the guys for the Newcastle gig – brilliant stuff! Best of luck with finding the gear. **Dan 'Not' Henderson, I.M.W.T.**

TESTING TIME

ON THE 5th of November I witnessed a truly awesome sight, one which I had been telling people would happen: TESTAMENT BLEW ANTHRAX OFF THE STAGE! Anthrax just couldn't match the intense riffing, powerful drums and superb vocals of the 'Frisco five-piece. This is a band that holds the future of Thrash in its hands, a band that will undoubtedly gain worldwide recognition.

Don't get me wrong, I really like Anthrax and the set they played was brilliant, but they just couldn't compete with Testament. However, I must thank the headliners for a great show, especially for the brilliant sound they gave Testament and for bringing them over to support. I hope you find your gear soon, lads. **Stephen McGinty, a Testament Fan.**

BOMBS AWAY!

HI THERE, you sexist pigs! That's got your attention, eh? What's up with you guys? Your Ladykillers are getting worse and worse (or should I say sparser and sparser?) And the comments . . . taken straight from the *Sun*'s Page 3!

How about giving us girls a treat – alternating Ladykillers with something like *Bomber Of The Week?* For example Aerosmith's Steven Tyler without clothes and getting someone like Pandora to scrutinise his vital parts!

No really, some of you guys are soooo sexist (I've had the misfortune to bump into a few at parties – hi Malcolm). Take that reviewer, Paul Miller, who slagged off No Shame a few issues back. I'm not really into girl bands myself, the only reason I go to No Shame gigs is for the good looking guys who go to see them, but I hate to say they *are* good (and believe me, I'd love to be bitchy after seeing the queues outside their dressing room!). Obviously your reviewer was in the queue but got turned away!

How about a change of attitude towards women in rock? And how about that Steven Tyler picture? Yours, in suspenders and leather, **Betty S.**

WELCH RABBIT

DEAR CHRIS Welch, why oh why did you review the single by Public Enemy in issue 162? It most certainly isn't Metal and doesn't claim to be, so why f**kin' review it?!!

As a fan of Thrash Metal and Hip-Hop music, it really pisses me off to read such piss-taking drivel as your dick-brained review of the aforementioned single. Isn't it bad enough that teenage snot-rags like *'Smash Hits'* and *'No 1'* (not to mention such utter crap as *Monotony Maker* and *New Musical Excrement*) all readily review Metal, Glam Metal, Thrash Metal, Death Metal, Wimp Metal, etc. They plainly have no business or real desire to review properly, all they want to do it have a good laugh at the bands, take the piss out of talented musicians and have an even bigger chortle at the fans' expense!

Wake up *Kerrang!*. For years we've been whingeing about this unfair treatment and now it's creeping into the pages of my beloved mag! Every week we're finding reviews of records by bands who aren't rock or even remotely Metal, nor indeed claim to be, just so some half-assed hack like Chris Welch (Howard 'Ponce' Johnson is another prime culprit) can try and be witty at the band's expense.

At least most of the Metal bands you malign will probably get the chance to reply in print, but I sorely doubt that Public Enemy (one of my personal faves, as if you couldn't guess) will ever get the opportunity to respond to the pathetic review I mentioned earlier.

Oh by the way, if Chris Welch had bothered to find out anything about Public Enemy he'd know that on the 12" of 'Rebel Without A Pause' is a track called 'Sophisticated Bitch' that contains the heaviest guitar going and makes Aerosmith's 'Walk This Way' sound tame! **Nik Walker, Brixton, London.**

BAD NEWS ARE GOOD NEWS

WHAT'S ALL the fuss about Bad News? Anyone who can't take the joke needs therapy! I thought their version of 'Bohemian Rhapsody' was hilarious compared to the po-faced Queen version.

Are we to assume the people against Bad News are also against the likes of Bon Jovi and Heart? Personally, I think rock is the best form of music, and therefore deserves a wider audience. The best news of 1987 has been that Heart have at last achieved their rightful place in the charts. The likes of Journey, FM, Shy, Loverboy and many other bands now have a chance in the Top 40 thanks to the Heart breakthrough. Of course some people won't actually *like* the rock bands that make the Top 40, but it's better to be there than in obscurity!

Rock music will never get the recognition it deserves if its fans are narrow-minded and can't take a joke of the Bad News variety. **Brendan Cummings, Cumbria.**

VENOM VITRIOL

SO VENOM invented Thrash, eh? Well, *aren't* they clever? Cronos must be a genius, right? Venom invented Thrash, so they automatically reserve the right to put down every other Thrash band for copying Venom. But they're missing one small point. A lot of bands who followed them were so much better that Venom were almost forgotten. Along came Slayer, Metallica, Exodus and Megadeth. Bands like Kreator and VoiVod followed close behind.

Nowadays all Venom can do is keep reminding everyone that they invented Thrash. Well, thanks a lot, guys. Now, leave bands like Slayer and Kreator to do the job the way it's done best. **Steve, Chester.**

VOW WOW

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EAT 'EM AND SNARL

'Pleasures Of The Flesh' – the cannibalistic comeback LP from first generation San Franciscan Thrashers EXODUS – is ready for the tasting. A slavering HOWARD JOHNSON bites down hard with band guitarist GARY HOLT and vocalist STEVE SOUSA

"I REALLY want to do a show that has the specific purpose of breaking the record for the loudest band ever recorded. We'll hit the stage in the smallest club possible, play one song with everything on ten, shatter everybody's eardrums and then leave!" – **Gary Holt, Exodus guitarist.**

Well of course the faces change, but the song is still pretty much the same. Ted Nugent probably pulls a wry smile through those grizzly features of his whenever he reads yet another preposterous volume-orientated remark, and yes, it is easy to be cynical about every young bunch of upstarts who throw in their lot with VOLUME.

Yet it can't be denied that when you take a little more notice of what's going on in your gut rather than what's swimming around in your brain, then you are forced to recognise the sheer white adrenalin thrill of power! Of course there are plenty who can't harness that primal instinct to any effect, but San Francisco's Exodus are cruising up the noise lanes and heading right up the tailgates of frontrunners Anthrax and Metallica!

Formed way back in '81, and featuring Metallica guitarist Kirk Hammett alongside the band's stalwart and main mouth, guitarist Gary Holt, Exodus haven't exactly had an easy time of it.

Yet despite any hurdles which lady fate has thrown at them, Exodus have continued to lay down the volume law simply because they believe in it. Maybe we've heard all the arrogance before, but there's a new generation of kids who don't even know of Nugent.

This is excitement, and if it's too loud then we're too old, ain't that right!?

'Bonded By Blood', Exodus' debut release in '85, was hailed as a great moment in the emergence of the new style of Metal called Thrash.

Featuring Paul Baloff's offbeat growling it f**kin' well scared its listeners into liking it, but there was always a solid backbone of technique and songwriting that pointed the way to better things.

Those better things are now upon us in 'Pleasures Of The Flesh', an Exodus record that's been two years in the making and which introdudes a new vocalist in the portly frame of Steve Souza.

Pic Ray Palmer

STEVE SOUSA (right, with Gary Holt): "Cannibalism is just something that people have overlooked in their search for violence and gore"

Two years is a long time in rock 'n' roll, but Exodus have used their long absence from the vinyl frontier to hone their style into something altogether crisper, more textured and colourful.

Oh, and of course it's heavy as f**k! So why the long lay off? What's actually been going down in the world of Exodus, huh? Guitarist Gary Holt takes up the story enthusiastically.

"TO BE blunt we've spent a whole lot of time trying to get out of the record deal that we had with Torrid Records in the States.

"So, sure the two years we've had off have been harmful to us from the press angle.

"We've had nothing new to talk about in quite a while and people need things to write about. If you don't give it to 'em then they ignore you!

"We've always had our loyal following rooting for us, but it was very frustrating to see our contemporaries going further and further up the ladder while we stood still. If we'd had the same push as Metallica, Anthrax or Slayer, then we'd be up there too.

"Now that the new album's out it'll take a coupla months for the buzz to spread but we'll haul ourselves up alongside 'em before too long.

"Those bands received a scholarship from their record companies to go to college whereas we've had to raise the cash ourselves!

"Now the time has come for Exodus to get their diploma!

"The delay between albums could have been some really big, horrible thing with people saying, 'F**k Exodus, I'm tired of them', but it didn't happen. We rose from the grave to steal your earrings."

And steal it they most certainly will.

With so many bands throwing themselves into the Thrash melting pot these days it's becoming increasingly difficult to find something that doesn't reek either of incompetence or cool, hard cynicism. Exodus' devotion to the cause can hardly be called into question and 'Pleasures Of The Flesh' has the musical muscle necessary to back up Gary's OTT verbals.

There are times when the Thrashing and slashing does tend to crowd out the finer intricacies of Gary's and second guitarist Rick Hunolt's undoubted abilities, but Exodus hit the groove more often than they miss it and on the likes of the astonishingly good 'Chemi-Kill' and 'Seeds Of Hate' they really are up with the best of 'em!

"There's always been a lot of texture in the music," states Gary.

"We are not just a Thrash band, as anyone with an ounce of intelligence would realise. 'Chemi-Kill' is almost progressive in feel. A lot of bands are simply a blur of sound, but there's always a lot of variation in our music.

"We're open to all forms of music. I picked up a guitar in the first place to learn how to be a guitarist, not to learn how to be a Thrasher. I really hate that attitude of, 'If it ain't death and heavy then it sucks'. I don't listen to Metal at home, not because I don't like it but I play it all the time and my hearing's bad enough as it is!

"I'm really a fan of classical music, not to mention Jazz and Funk. When I listen to something by Bach that was written in the 16th or 17th Century, before electricity, and I hear how complex the stuff is, I'm constantly amazed! People can't surpass it today. I think I love classical music more than anything else bar Exodus."

AND YET within relative Thrash terms, where complexity is very much the name of the game, Exodus benefit from playing reasonably straight.

"Yeah, we do try to keep it pretty straightforward. Even

when we do go for something complex it's a kinda measured complexity! Being technical has nothing to do with taking a whole set of riffs and simply making them fit in any way you possibly can.

"Everything that we do blends and fits. Every riff that I write for a song was written to be *in* that particular song! We think about everything that we do and why we're doing it."

Right down to the album concept?

"Definitely. 'Pleasures Of The Flesh' has a double meaning in that a lot of people think it has a very sexual connotation. That wasn't the main idea behind it, but I kinda like that. It means that we'll get the poseur chicks coming down to the shows thinking that we're Mötley Crüe and before they know it they'll end up in our melting pot, which is the real meaning behind it all."

Yes, cannibalism is the name of the game here, as endorsed by the album sleeve where the five band members are seated behind a row of human skulls and the back cover features the band's road manager dressed as a cannibal!

"It's something that's been going on since the dawn of man and it's a heavy subject that's real," claims Gary.

"It's never been dealt with before because so many people are so busy worshipping Satan that they miss the real evil that's right there in front of them!"

"It's really tongue in cheek," confirms the surprisingly quiet vocalist, Steve Souza.

"We don't want it to be seen as the typical bonehead Death Metal s**t, which is why we've got the cannibal on the back.

"Everyone who's seen the sleeve has picked up on it right away. We're the owners of the Cannibal Bar And Grill and the cannibal is our customer coming in for a Bloody Mary. It's just something that people have overlooked in their search for violence and gore."

And of course the whole scam does lend itself to infinite possibilities for stage performance!

"Yeah we've thought about that angle," confirms Gary. "Over the top images and presentations haven't been too popular in Thrash circles, but we're definitely gonna be using the idea in our stage show.

"We won't be doing the cannibal trip seriously because that would be cheesy but we'll have fun bringing cannibals on and taking a bite out of the roadies!

"I think we'll have the stage decorated like a jungle too, with camouflage and shrunken heads.

"We want it to look like an open space because what we're after ultimately is a stage that lends itself to mobility.

"We want plenty of ramps and walkways and we want something more for people to look at than a wall of amps, I'm tired of that. I like owning them but I want to keep them hidden!

"That way nobody knows exactly what gear I'm using or how much of it until I hit that first chord and hair stands on end and there are brain haemorrhages. It should be neat!"

IT SEEMS that there are quite a few parties in the business who are also coming to terms with the inherent neatness of Exodus.

The band (completed by bassist Rob McKillop and drummer Tom Hunting) have signed a major deal with Combat Records after they topped an offer from home of hip hop and Slayer, Def Jam.

"Yeah, Combat offered us twice as much money for a quarter of the albums," smiles a satisfied Gary. "And we've got a hundred per cent of our publishing. Rick Rubin loves us and he's a great guy but the deal just wasn't what we wanted. We were also offered a development deal by Elektra but we would never have done it because they would have had the right to pick and choose the songs that they wanted. Everything that we write is written with the specific intention of being a killer song. We don't write fillers so anything that they turned down would have been one of our favourite songs. We just couldn't work that way!

"Moreover, we've been proved right with this album, because everybody is picking a different track as his or her favourite.

"One person goes for 'Faster Than You'll Ever Live To Be' and another goes for 'Pleasures Of The Flesh'. Then somebody else will come along and say that 'Chemi-Kill' is the best song. Now that's healthy!"

And just in case you wondered, Exodus head out on the road with those masters of mayhem Anthrax in the States before headlining their own tour which will hopefully hit Europe and of course the UK around March or April next year. Now that should be a date well worth pencilling in your flesh-coloured diary. Did I say flesh-coloured? S**t, all this talk of cannibalism must be getting to me!

Yet in the finest of Metal hyperbolic traditions, we'll leave the final word to Gary.

"Buy our record and come to our shows – otherwise we'll show up on your porches and torment you to death, by making you listen to Barry Manilow!"

Aaargh, a fate worse than death.

Gimme the boiling pot any time!

K: Kompost! KK: Klueless! KKK: Kompetent! KKKK: Korrosive! KKKKK: Kolossal!

REKORDZ

'WOLF AT THE DOOR

LEATHERWOLF: evoking fond memories of Stryper, Guns n' Roses, 'Kick ass' period Styx and the Macc Lads (!!!)

LEATHERWOLF
'Leatherwolf'
(Island import pre-release tape)
KKKK¼

OH YEAH! Leatherwolf!! Boy, am I glad I pinched this feisty little firebrand from Doc Doom's desk. Lurking beneath the anonymous white cassette cover we find a staggering, stunning debut that mimics Stryper's rampant harmony overkill, whilst ditching the pathos and piling on riff after molten riff.

It was Leatherwolf, you may recall, that lent bassist Matt Hurich to Stryper during Tim Gaines' brief period in the wilderness. Mr Hurich has subsequently been replaced by Paul Carmen, who doubtless thanks his own particular God for landing him such an awesome gig. Vocalist Michael Oliveri is a wildly exciting find, employing such a variety of singing styles that he gives the multi-faceted Axl (of Guns n' Roses fame) a bloody good run for his money.

On the ballad 'Share A Dream', Oliveri croons in best Michael Sweet fashion, yet within the space of a few tracks he's ripping the throat out of a sabre-toothed cover version of 'Bad Moon Rising'. The man also shares guitar duties with Carey Howe and Geoffrey Gayer. It's a corrosive combination heard to best advantage on opening number 'Rise Or Fall'. This is a genuine classic pomp opus that luxuriates shamelessly in grandiose guitar orchestrations. If there really is a heaven then Leatherwolf must surely be the in-house entertainment. Their vocal harmonies would make the celestial angels sound like the Macc Lads.

All nine tracks are liberally laced with exquisite episodes of vocal excellence. 'Cry Out' and 'Rule The Night' in particular evoke fond memories of Styx' short-lived 'KICK ASS!!' period (which lasted for about two minutes, I believe). Don't be frightened by mention of that dreaded 'S'-word; Leatherwolf do bear Styxian similarities, but saccharine OD is averted by the passionate brutality of the delivery.

Seldom have I heard such a well-defined sense of melody combined with such red-raw aggression. Sounds too good to be true? Buy it and believe.

MAURA SUTTON

BLUE OYSTER CULT
'On Your Feet Or On Your Knees'
(CBS 460113 1)
KKKK

OZZY OSBOURNE
'Bark At The Moon'
(Epic EPC 32780)
KKK½

IN PENNY pinching days such as these, the CBS 'Nice Price' series seems like a jolly good wheeze. Classic rock albums of yesteryear are emerging in their 'original sleeves' (it sez here) at a price that brings a nostalgic tear to your eye.

Since most of the rock albums that are being produced these days are full of corporate bulls**t, the only discs worth considering are the past classics, so the 'Nice Price' label is worth keeping an eye out for.

And what's on offer now?

Well I'm pleased to see Blue Öyster Cult's seminal double live from '75, 'On Your Feet Or On Your Knees' once more in full promotional swing.

But what's this guff about 'original sleeves'? Unless my memory's failing me due to Metal fatigue, I always thought the BÖC album was gatefolded in all its glory!

Not any more sonny, so I could have those CBS boys under the advertising standards laws! Still, I'll let 'em off and get stuck into 'On Your Feet . . .'

'Classic' is the right reverential term for this little opus, a deep, dark and disturbing record when it was first released, but now something of a curio. The guy holding the prayer book on the back of the sleeve may be wearing the leather gloves, but it's really kids' stuff.

The original Cult wrote some great rock songs, hardly as heavy as your older brother tried to tell you, but well groovy indeed. Hey, how could a band fail with titles such as 'Hot Rails To Hell' and 'Seven Screaming Dizbusters'?! This is where your heritage lies chaps, so go for it!

Rather closer to the spirit of Metal present is Ozzy Osbourne's 'Bark At The Moon'.

Hard to believe it's four years since this, probably his most successful record, hit the streets.

Now Ozzy's never been a singer, but he did make the transformation from man to werewolf with astonishing ease.

The man had suss too.

He stuck to the gruesome ghoul stuff and left the music to guitarist Jake E. Lee.

When he was still hungry, when he could still be bothered, then he could write some serious tunes such as 'Forever' and 'Waiting For Darkness'.

Still, I'd forgotten how ELO sickly s**t 'So Tired' was and quite how miffable that Osbourne voice can be, so I have to admit that despite the presence of the sound title track, classic really doesn't come into it here!

HOWARD JOHNSON

CARLOS SANTANA
'Blues For Salvador'
(CBS 460258 1)
KKKKK

VIVA SANTANA! I woke up this morning, the sky was harsh blue, the sun a bright and distant chip, but that was enough.

I put on the new Santana album, lay back, catch the sun on my face, close my eyes and imagine a wide Bay Area San Francisco street bouncing with carnival colour and life. At one end there's a stage.

On comes Carlos, hair tied back; the percussion kicks in with a heavy Latin accent. He leans back and plays like an angel.

His music reflects life. Like any true great, Santana absorbs his surroundings and pours them out in his playing.

'Bailando/Aquatic Park' beats to the soul of the street, and 'I'm Gone' ripples down mellow 'Frisco sidewalks as they steam in the heat. 'Now That You Know' completes these warm moods, here given even greater imagery as an impromptu live jam – heavy, dense chords soon giving way to the guitar's sweet flow.

'Blues For Salvador' itself is the one downbeat tune on the album, with Carlos letting loose some of his most emotional and intense playing. All so-called 'new guitar masters' should be made to study this hard to hear how speed can be beautifully expressive, and set off against slow, cool blues.

'Trane' is the complete opposite, and my personal favourite, fast flowing guitar set on powerful chords.

There's something here for everyone, and everything for some. Whichever you are, there's no excuse for not buying yourself a slice of luxury! Just beautiful.

JON HOTTEN

SHOK PARIS
'Steel And Starlight'
(IRS IRS-42051)
KK

TIDY UP your room. The cheque's in the post. I never touched her. It wasn't me. Don't be late. Don't touch that. Cheap at half the price. We must have lunch sometime. You're dead, mate. Half a lager please. Happy Birthday. The last album wasn't our fault. That door's getting locked at 12. Do the washing up. Do you love me, too? I watched that. We used to go to school together. Oh, that must be my car phone ringing. Led Zeppelin 4. Arsenal 2, Spurs 1.

That was a list of things we've all heard before. Now add Shok Paris.

JON HOTTEN

ROLLING STONES
'Exile On Main Street'
(Rolling Stones 450196 1)
KKK½

ROLLING STONES
'Love You Live'
(Rolling Stones 450208 1)
KKK½

HERE ARE a handy pair of Stones' classics, both double LPs issued by CBS in their 'Nice Price' series.

'Exile' is from 1972 and comes from the period when the Stones had shaken off the disciplines of the Sixties, when they needed to make tight singles. Here they could stretch out and jam a bit, and it is good to hear Keith Richards' boogie guitar, teamed with the Mick Taylor axe and Charlie Watts' ass kicking drums. Among the standout cuts are 'Tumbling Dice', 'Soul Survivor' and 'Rocks Off.' I was never too keen on Bobby Keys' kazoo-style sax blowing, but you can't help but enjoy the drunken, stoned party atmosphere.

Mick Jagger snaps, snarls and spits his way through the songs with aggressive energy, but you can still sense the smile behind the leer.

'Love You Live' has such hits as 'Honky Tonk Woman', 'Get Off Of My Cloud', 'Little Red Rooster' and 'Jumping Jack Flash', recorded live in Paris and Toronto between 1976 and '77.

It's hard to believe the Stones are no more, but at least I saw them play their last ever gig!

CHRIS WELCH

MARS
'Metaldrone'
(Azra Records A031 import)
KKK

NOT TO be confused with the disco-gloop dudes who recently had a Number One hit with 'Pump Up The Mindless Pap' or whatever it was called, this Mars is very much a METAL outfit. Four young hopefuls from God-knows-wheresville-USA obviously operating on the most minuscule of budgets but revealing a healthy amount of classy talent all the same.

The production is one-dimensional and unexciting, but I still found much to admire beneath the cloudy sound.

Eschewing the current Thrash 'n' trash trends, Mars play music reminiscent of 'Hemispheres'-period Rush tinged with the aggressive individualism of Queensrÿche and Crimson Glory.

Their attempts at straightforward Metal on tracks like 'Breakin' My Heart' and 'Damnation' are somewhat ham-fisted and self-conscious, although the ebulliently anthemic title track proves that their rage 'n' puke facilities are in full working order. It could well be a stadium-shaker if produced with the correct degree of controlled hysteria. I particularly like the lyrics which succinctly sum up the joys of the Metal way of life.

'Obsession' and 'Ash Tuesday' are the two most impressive tracks, boasting interesting lyrics and sophisticated arrangements revolving around Scott Davis' doomy Sabbaff-style riffs and Jimi Jaymz' eerie vocals. Imaginative and thought provoking material that makes me curious to find out more.

MAURA SUTTON

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INDESTRUCTIBLE NOISE COMMAND
'Razorback'
(Giant, GRI 6003-1 import)
KKKK½

TECHNICALITY SEEMS the rule for US Thrash as the likes of Testament and Death Angel climb into the Metallica-inspired pantheon. Quickly storming up from behind come INC, an outfit comprised of four 19 year olds hailing from the nondescript American suburb of Bridgeport, Connecticut.

Reared on Rush and Malmsteen, Metallica must have been a veritable epiphany to the youthful outfit. Where unrestrained blasts of atonal, Thrash fury emerge the fashion, INC turn their attention to the more crucial areas of songwriting and composition for an unrestrained session of earblasting with deadly precision.

Dennis Gergeley's lead vocals possess a Hetfield-like power that comes bursting forth from the onrush of 'INC', a potent, chant-centred track that kicks the disc off with hammer-down force. Riffing careers along in the Hetfield/Mustaine vein, guitarists Tony Fabrizi and Eric Barath trading off minimalist lead work with nitro-charged rhythms. Drummer Gary Duguay and bassist Gergeley keep the rhythms fast, powerful and punctuated by intricate time changes.

Give the command!!!!

MIKE GITTER

HAWKWIND
'British Tribal Music'
(Start STFL 2)
KKK

HAWKWIND
'The Hawkwind Collection'
(Collectors' Series CCSLP 148)
KKK

ROBERT CALVERT
'Captain Lockheed And The Starfighters'
(BGO BGOLP 5)
KKK

SOME NIGHTS, the best musical experience I can conceive is to have this unique space-rock pounding in my ears, and other times, like this morning, I can't think of anything more boring.

And with the vast amount of Hawkwind material that's on the market, a couple more compilation albums aren't going to make much difference one way or another.

The band's huge following seem to love seeing sets of the band's songs repackaged in one form or another, so who am I to proffer an adverse opinion?

'British Tribal Music' is a single LP with, among others, 'Hurry On Sundown', 'Motörhead', 'Angels Of Death' and 'Silver Machine', plus some rare recordings that collectors will enjoy.

'The Hawkwind Collection' is a longer-winded (groan) double album with most of the above and another hour or so of sonic assassination.

Robert Calvert's 'Captain Lockheed . . .' is a re-release of a deleted solo effort that Hawkfans have been dying to get hold of, so here it is in all its glory, fully repackaged with dialogue and lyrics.

It's Calvert's concept LP about the doomed Lockheed Starfighter jet, told through dialogue narrated by Viv Stanshall and Jim Capaldi, music coming via most of the Hawk crew.

All in all it's probably a must for Hawklords everywhere, but the rest of us can still sleep soundly at nights without it in our collection.

JON HOTTEN

JESTERS OF DESTINY
'In A Nostalgic Mood'
(Roadrunner RR 9576 import)
KKK

GLORIOUS TACKINESS, stunning off-key heroics and hilarious awfulness are just three of the irresistible qualities of the Jesters' stupendous slaughter of the five Golden Grates on this merciless mini-elpee. And perhaps the one important conclusion that we can draw from this masterpiece of nostalgic butchery is that the unshrinking Ray Violet and the unfortunately named Bruce Duff are indeed a pair of luvable prats.

Sabbath's 'Electric Funeral' is first for the chop, and the Jesters' rendition is almost as painful as the original. But that's nothing compared to the hacking Hendrix's 'Foxey Lady' takes, and by the end of the first side you find yourself wondering whether your tortured tastebuds can take the flipside fowl-ups of Creedence's 'Fortunate Son', The Elastik Band's 'Spazz' and Little Richard's 'The Girl Can't Help It'.

Mine could, and in a fit of aural masochism I enjoyed every ghastly minute of it.

MARK PUTTERFORD

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SLAYER
'Live Undead'
(Roadrunner/Metal Blade RR 9574)
KKKK

WHILE WE'RE all patiently waiting for Slayer's all-new studio album, the soon kum 'South Of Heaven', due out early next year, there has been quite a mixture of 'kash-in' material flooding the market of late.

A kouple of soundtrack albums have surfaced, firstly 'River's Edge' (RR 9575) which holds four oldies in 'Die By The Sword', 'Captor Of Sin', 'Evil Has No Boundaries' and 'Tormentor'.

Secondly, and more recently, 'Less Than Zero' (CBS/Def Jam), worth buying if only for Slayer's rip-roaring version of the ol' Iron Butterfly klassik 'Inna Gadda Da Vida' which is very klose to the original, but ten times more powerful!

Finally, we arrive at 'Live Undead', and once again this material has previously been available as a twelve-inch pikture disk on the Metal Blade label, but hang in there Slayer fans!

On this 'New Power Mix' of 'Live Undead' you get the *'extra'* tracks like 'Captor Of Sin', 'Evil Has No Boundaries', 'The Antichrist' and 'Aggressive Perfector' – all rekorded in New York City in front of a *very* partisan Slayer faithful on their 1984 'Haunting North Amerika Tour'.

'Live Undead' unwittingly kloses with a studio track, namely the brilliant 'Chemical Warfare', kulled from the masterful 'Haunting The Chapel EP' (RR 125508).

Yes, 'Live Undead' is an essential purchase, even though most of the material has been released in some form or another before.

XAVIER RUSSELL

THE MYTH
'The Myth'
(Midnight Music Records Ltd CHIME 00 33)
KKK

HERE'S A band with a debut album overloaded with all the right 'attitude', but not enough of the real goods, the songs.

The guitars are cold and sleazy, the vocals are pained and cracked, and the drums are busy pushing everybody around, but sometimes the material they're all getting worked up over is so thin and knock-kneed you sit back and wonder what all the fuss is about.

The opening track, 'Benzedrine', sets the pace for everything that follows. One of the better numbers, 'Benzedrine' lives up to its name and is delivered at a fearsome rate: wheezing guitars and dungeon vocals laced over a rhythm with plenty of kick.

It's not the Stones, of course. It's not even good Lords Of The New Church.

If anything, The Myth are even more gauche than any of their obvious mentors. More camp, more silly. But then, at the moment The Myth lack good material, so maybe they have to be.

As if to drive the point home, the second track on the album, 'Blue Murder', dashes any expectations raised by the opener in revealing itself to be the most dirge-like and uninspired plod to be found anywhere on the album.

'Chicken Hawk Boogie', which follows, is a step back up, but the joke false ending grows tiresome after two or three listens.

'Tattoo', an instrumental, features some nice wah-wah freak-out guitar. It burns like a hand-held firework, though; you see it flame, but you can't feel it, it doesn't hurt to touch it. It's kind of . . . fake.

It's up and down like that, like a toilet seat, throughout what remains of Side One and Two. The best – 'All Night & All Day' and 'Cruisin'' – just about make it on sheer bad-mindedness alone. The worst – 'Big Big Love' and 'Hard Rockin'' – are drawn out ideas the band were either too lazy or too f**ked up to enlarge and magnify into something truly awe-inspiring.

I don't mind that I've seen it all before, I just hate to see it done so poorly.

MICK WALL

UNION CARBIDE PRODUCTIONS
'In The Air Tonight'
(Radium 226 05 Records RA 030)
KK½

THE PARANOIACS
'We're The Teenage Lovers'
(LD LD8710)
KK½

I DIDN'T realise that the Swedes had a sense of humour. At least not such a sick one.

Union Carbide Productions' 'In The Air Tonight' is certainly the most tasteless title I've stumbled across since some of the Macc Lads' more choice songs.

Union Carbide is the name of the multi-national company that, four years ago, leaked corrosive fumes into the air in Bhopal, India.

This resulted in the deaths of some 3,000 people and more than 10,000 more residents of the nearby shanty towns suffering permanent eye and lung damage, sparking off world-wide concern and countless claims for compensation that have yet to be settled.

However, little of the sick title appears to have rubbed off on the music.

Noisy anxious guitars that used to belong to Hanoi Rocks, might well like to guest star on a Zodiac album, but snap with more impatience than either. And a sore-headed well-worn voice that has seen a lot of heavy duty usage, full of irreverent humour and canine bark, leading the quartet through some incessant rock 'n' roll.

Not a million miles away in appeal – if a good decade apart in style – are Belgian sextet The Paranoiacs.

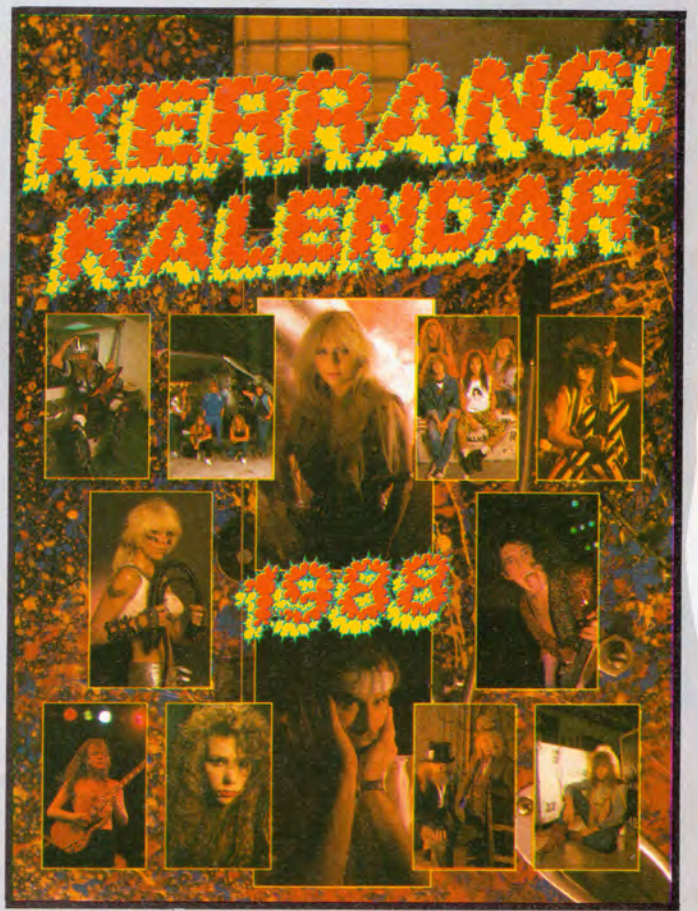
Well performed homely tunes with some pleasant slide guitar here and strange Dave Greenfield keyboard touches there.

Danceable certainly, there's nothing fancy or intricate among the six songs on offer. Vaguely engaging and definitely listenable.

But, like Union Carbide Productions, ultimately dissatisfying.

PAUL MILLER

THE KERRANG! KALENDAR



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TARGET
'Mission Executed'
(AAARRG Records AAARRG 7 import)
KK

TANKARD
'Chemical Invasion'
(Noise N 08-4452 import)
KK

ANGUS
'Warrior Of The World'
(Megaton 0020 import)
KKK

. . . AND SO to the Euro Metal korner, where us fearless hacks sample a few of the 8,964 HM imports that reach the *K!* office hourly. Sick-bags in position? Good. Here we go . . .

Target: Benelux Speed merchants that go nowhere (but nonetheless travel at 90 mph) and leave you feeling more depressed than Big Daddy's slippers. Plenty of all the usual Thrashalongaprat riffs and hot-poker-up-the-jacksie vocals, but at the end of the day nothing more remarkable than the latest Death, Death & The Deaths elpee ('The Dead, The Dying And The Critically Injured').

Tankard: Kraut boozers obviously horrified by the introduction of 'chemical beer' from other EEC countries into their beloved ale houses, this fiery fivesome have undoubtedly got their priorities right. And on songs like 'Chemical Invasion', 'Farewell To A Slut' and the fascinatingly entitled 'Alcohol' prove lyricists of remarkable subtlety and sensitivity.

OK, so I'm lying and Tankard are about as base as a Fender Precision (sic). But I like their humour, and on 'For A Thousand Beers' in particular surprise even me with some intricate and enterprising instrumental passages. If only most of the other material on the album didn't sound like a juggernaut dropping its gearbox at 80mph I think I could grow to like Tankard.

Angus: Despite cramming every HM cliché known to mankind into the opening track, this Dutch outfit recover to compensate for their unoriginality and almost total lack of new ideas by maintaining a powerful and polished delivery. They're not AC/DC clones as their rather curious monicker suggests, but lean heavily towards more traditional HM, with the occasional dash into Thrash territory. And in small doses may even impress those as cynical of these cheap-looking European imports as me.

MARK PUTTERFORD

DOG 'OUSE
'In The Dog House'
(USED LP 1)
KKK½

DOG 'OUSE, bless 'em, are five lads who still believe in the old school of rock. This is the band's debut album, self-produced (with Chris Broderick), self-financed and self-released. Now that's what I call dedication.

No doubt about it, Dog 'Ouse ain't in it for the money, they're in it for love. There's a real refreshing air blowing through the grooves of this here disc, a true feeling that here are five guys getting into exactly what makes their motors run without giving a monkey's for what's hip 'n' happening on the front cover of this week's *NME*! Now I'll drink to that!

And I suspect that drinking is an integral part of the Dog 'Ouse experience . . . kinda like a party time Thin Lizzy plugged into some good ol', good time stompin' rawk 'n' roll! You sure gotta get out of it if you wanna get into it! The combination of vocalist Andrew Howard and exceedingly adroit left-handed axe-merchant John Benham is guaranteed to set toes a-tappin' and butts a-shufflin'!

I certainly don't intend this to sound patronising, but Dog 'Ouse music is absolutely perfect for broad-minded cabaret clubs. There's nothing too cerebral about them, they're not gonna set the world on fire as the newest hip thang, but they are gonna relieve people of their problems and ensure that they get pissed up and pleased. That's no shame in my book and should really be applauded.

So yeah, sure pardner, I get up and groove to Lizzy-ish 'Babylon', shed a tear at the balladry of 'Sunlit Room' and wear out a sole or two on covers of 'Let's Dance' (the first record I ever bought – ah nostalgia!) and 'Green (re-titled Mean) Onions'. But the biggest s**t-kicker of 'em all has to be 'When The Ceiling Hits The Floor', a right royal boogie-woogie romp through the undergrowth featuring some fine honky-tonk playing from the nearly famous Chick Churchill.

Now I know it's unlikely that Dog 'Ouse will get a break with their honest stomp, but if anyone out there could get a copy to Francis Rossi then things might start to look up. And hey, the boys in the band deserve some reward for getting the whole kaboodle together.

Let's raise our glasses and drink a toast. And while you're about it, send a cheque/PO for £5 to ITS Music, PO Box 7, Checkendon, Reading, Berkshire RG8 0DF to reserve your copy.

HOWARD JOHNSON

AMEBIX
'Monolith'
(Heavy Metal Records HMR 99)
KK

SUBVERSE/DESECRATION
'Crunch'
(Manic Ears Ache 008)
K

EXECUTIONER
'Break The Silence'
(New Renaissance Records NRR 24 US import)
KK

PSYCHO
'Hosebags From Hell'
(Manic Ears Ache 9)
K

VIPER
'Soldiers Of Sunrise'
(Rock Brigade Records RBR 060 Brazilian import)
KKK

THERE IS just so much Hardcore/Thrash/Death/Speed/Anything else naughty around that it's impossible for us *Kerrang!*ites to keep abreast of what's going on. God knows how it must be for you guys having to buy all these artefacts or for the bands all struggling for a piece of the action.

Amebix are a curious little troupe. Based near Bath, this four-piece are ahead of the pack in that I feel they're pre-empting the movement of this underground music. We all know Sabbath have been a big influence on a lot of the bands in the scene, so now Amebix are slowing down and swapping breakneck intensity for a decidedly doom-laden grind. In fact, some of the riffs are pretty OK, but the dressing is as dull as ditchwater. The threat of nuclear war is an overriding theme and it's linked to a load of pagan imagery that we've witnessed a thousand times before. Wouldn't it be interesting to hear music like this with a new angle on the themes and presentation?

Why is there still a Hardcore aversion to some Joey Belladonna-type *real* singing? Bassist/vocalist The Baron growls and grinds your ears until you want to scream.

Now this Subverse/Desecration LP is a strange one. Manic Ears Records, responsible for some of the worst rubbish on vinyl, seem to be simply trying to cram two bands onto one LP, as far as I can tell. Subverse, from Vancouver, take Side One while Desecration, from Arizona, are lucky enough to snap up the second slab of plastic. For once in my verbose career I'm stuck for words! What can I say? You know exactly what both bands sound like. Stupid vocals, crap riffs, boring lyrics.

Executioner's 'Break The Silence' is slightly better in that at least a modicum of talent is at work here, but we're only talking comparatively, folks. After a morning's ear-bashing everything becomes a blur, and it's only a question of what degree of ruggedness goes where! Executioner have a more traditional Metal background, like Metallica, but their songs are one-dimensional, flat and uninspired. I would no sooner buy this record than throw my dough down the drain, 'cos 'Terminally Ill', 'Death March' *et al* are lacking in any excitement.

The first ten seconds of Psycho's 'Hosebags From Hell' sounded real good, I've got to admit it, but from there on in it's the same old crap production/songs/playing.

Viper are Brazilian, and if Don Kaye is to be believed then there is quite a burgeoning scene down there. This lot certainly ain't the most exciting band I've ever clapped ears on, but Viper have some idea of writing tunes and pay an attention to melody that has been conspicuously absent so far!

Their songs ain't death-defyingly dizbustin' but the playing is uniformly proficient. Vocalist Andre Matos has a Bruce Dickinson fetish, but he carries it off reasonably well. All of the tracks, especially 'Nightmares', are very Iron Maiden, but maybe given time the band could develop their own style. There's more than a shadow of light emitting from these boys, and at the moment that's more than enough to satisfy. Thank God for Viper, for making this less of an ordeal!

HOWARD JOHNSON

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STEEVI JAIMZ

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PAINTS AN' PREENERS

Selling out the Marquee and the success of 45 'Shoot To Kill' persuaded Music For Nations to forget their hatred of TIGERTAILZ' monicker and sign the Glam Rockers (pictured left). MAURA SUTTON asks if debut LP 'Young And Crazy' matches their live shows and learns why lead guitarist JAY PEPPER wants unlimited money for a nose job!

THINGS SURE are moving fast for Britain's Premier Peroxide Pussycats. Three months ago they were hauling their gear up from Wales to play support slots at the Marquee. Now they're about to headline at the very same venue for the *fifth* time. Meanwhile, their debut album, 'Young And Crazy', released by Music For Nations, has topped the *Kerrang!* indie charts, despite the fact that it has received a somewhat harsh critical drubbing from many of my *K!* kolleagues.

Me, I think it's a good album. Not a great album, but a fine indication of the latent strike-power of this colourful bunch of raucous reprobates. It's possible that they might have been wiser to wait a few months and spend more time crafting the songs, but the band themselves are more than happy with the results of their labours, as indeed are the fans who are buying the thing by the bucket-load.

When I met up with bass player Pepsi Tate and lead guitarist Jay 'I-had-pink-hair-before-Vinnie-Vincent' Pepper at the Music For Nations office in Carnaby Street, London, they were both beaming with unconcealed satisfaction at their meteoric rise to semi-success. Vocalist Steevi Jaimz and American drummer Ace Finchum were nowhere to be seen, so it was down to Pepsi to deliver the details of Tigertailz' swift signing to MFN . . .

"About two weeks before we actually signed we heard on the grapevine that somebody at MFN had said they would never sign a band with a name like Tigertailz 'cause it's so ridiculous! That was exactly what we wanted to hear 'cause when we were deciding on a name we were thinking what name MFN would hate! It sounds like we're gonna do the 'Jungle Book' soundtrack or something, doesn't it?"

Er . . . if you say so, Pepsi.

"Everyone remembers it," he continues, "so it doesn't really matter, and once you've established a name no-one thinks about it anyway. Luckily, MFN changed their minds and decided that they *would* sign us despite the name!"

Why the sudden change of heart?

"I think the fact that we were selling out the Marquee time after time was quite a deciding factor; also the fact that our single ('Shoot To Kill') did really well, with no advertising. We did that all on our own and it sold thousands."

With contracts signed and hatchets buried, the band wasted no time in getting together with producer Steve James (no relation), completing the album in just two short weeks. Pepsi jokes (I think!) that they spent most of the time "eating sweets and watching 'Neighbours'," which might account for the rather sticky nature of the production – way too cluttered and cloudy with little differentiation between instruments.

Jay suggests that this might be due to my crappy stereo, whilst Pepsi proves a little more informative . . .

"There is no way, by any stretch of the imagination, that this is a production album. It's Tigertailz, embellished a little in the studio obviously, but basically it's just our songs played the way we want to play 'em. Hopefully, the energy that we have live comes across."

AH, ENERGY. If Tigertailz were into Transcendental Meditation then 'energy' would surely be their mantra. TT's live work has already been well documented by Ray Zell and myself in these pages, but should anyone have missed our hysterical ravings, a TT show can best be summed up as a frenzied orgy of energetic razzle-dazzle. More manic movement and musical madness than Michael Jackson and Madonna put together. Serious Fun.

Therefore, the band were faced with a gargantuan task in trying to capture this intensity on vinyl. I wonder if Pepsi feels the album stands up to comparison with the stage show . . .

"Definitely!" comes the confident reply. "The record does somersaults while you're playing it!"

Ask a silly question . . .

One of the main factors behind my belief that Tigertailz have a real chance of beating the Yanks at their own game is their innate professionalism. Sure, they know how to get falling-down-drunk with the best and worst of 'em, never missing an opportunity to make complete prats of themselves, but they are certainly no fools when it comes to playing the tricky ol' rock 'n' roll game. Furthermore, their intense determination to make the band a success is overwhelming. Back to Pepsi:

"A lot of British bands think that playing the Marquee is as far as they're going to go. But the only way we're going to survive however many years we have left alive is by getting this band somewhere so that we can make some money from it. We've got no other way of making money!"

Jay: "More than anything we'd love to be the biggest band out of Britain."

Pepsi: "No-one has really broken out of Britain for years. People are willing to accept all the American Glam bands . . ." he shakes his head, "but there's obviously some kind of stigma attatched to British Glamsters at the moment. However, I see no reason why British Glam bands shouldn't make it if the music's right."

Jay's starting to get a trifle worked up on the sofa:

"We *can* compete with Faster Pussycat and stuff. I hope we can compete with Mötley Crüe someday."

Certainly they seem to share the Crüe's lust for wine and women, if the lyrics on their album sleeve are to be believed.

"WE DON'T say it's alright to screw around, but we live basically the way it's written," confesses Jay, leaving Pepsi to pre-empt my next question . . .

"People criticise us for our attitude to women, saying that we have one thing in mind when regarding a woman, but people are going to criticise us anyway. They're missing the humour in Heavy Metal. Part of the reason you enjoy it is because you know some of it is quite absurd and clichéd.

"There's obviously a lot of sex in what we do, because we look like girls so people are drawn to the fact that there's this sexual complexity, the fact that we sing about sex all the time! They think that if you're wearing slightly different clothes and have long hair you must be gay, but they don't realise that girls are intrigued by it – the sort of girls who *we* are trying to attract anyway! I won't mention the type because I'm involved in an on-going relationship; Jay had better tell you!"

Over to Mr Pepper:

"Relationships are nowhere in this band, simply because you can't keep a girlfriend for more than 30 seconds. After the gigs we get all the sickening hangers on. The genuine people who are trying to talk to you are usually nicer than the ones who are trying to get you into bed."

Yes, well, I think we should draw a discreet veil over the rest of that conversation! Clearly, the boyz in the band have a strong regard for their loyal fan following, insisting on changing the set every night, adding new cover versions for the encores and generally trying to ensure that the diehards who follow them all over the country never get bored. I wondered what the band would do if they were given unlimited funds to put on the show of their dreams. (Why did everyone in the MFN office suddenly turn very pale?)

Pepsi considers carefully before replying:

"We'd spend it on getting fit, because whatever stage show we've got, the four people onstage are the focus of the entertainment."

Jay nods in agreement, adding, "I think we'd probably be a bit more tongue-in-cheek than most bands. Some of 'em are a bit too 'Thunderbirds'!"

Meanwhile, Pepsi is still thinking of useful ways to spend the imaginary dosh:

"If we got unlimited money, the first thing we'd do is give Jay a nose job."

Say what??!! It turns out that said nose is indeed in need of repair, having been punched to smithereens and relieved of a vital bone by a charming bunch of thugs in Jay's native Wales.

"Never mind. I had the last laugh. I got my face in *Kerrang!*, the biggest Heavy Metal magazine ever."

And on that highly accurate note, just one question remains. How do the band respond to those who say they are nothing more than painted posers?

"F**k off!!"

SINGLEZ

REVIEWED BY CHRIS WELCH

GILLAN/GLOVER: 'Dislocated' (10)
So, the week I dash off to foreign parts Mark Putterford gets all the biggest name singles to review! This week seems to be the musical equivalent of the Stock Market Crash. This is an extraordinary effort from Ian Gillan and Roger Glover, pure pop, and a million miles from HM, hard rock and anything remotely *Kerrang!*worthy. Lots of brass, a perky beat and franky I don't know what to make of it. I'm stumped. Help!

ANTHRAX: 'I'm The Man' (Megaforce)
As I speak the new Anthrax 12-inch single arrives in the office to hoots of delight and cries of 'brilliant!' It's a live version of their mad, rude rap coupled with 'Caught In A Mosh' and 'I Am The Law'. Heated debates flare about their merits. The vocals do sound a shade messy but there's no missing the frantic enthusiasm and the guitar work is thunderous.

VOW WOW: 'Cry No More' (Arista)
Genki Hitomi pours his soul and many bottles of sake into this passionate ballad by the ace Japanese band who also feature our old friend Neil Murray on bass. It's a curious choice for a single, culled from their album 'V', and I can't see it appealing to rock fans *or* the vast armies of balladeers who wear green velveteen suits, light candles and sway from side to side with their arms locked in embrace, eyes shining unto the heavens. Gis some rock'n'roll, mates.

ANTHRAX: caught in a mad mosh rap

GARY MOORE: 'Take A Little Time' (10)
Clever wheeze of Mr. Moore to spread the lyrics in bold type across the spread of this double singles pack. It all looks more significant that way, and I certainly enjoy its vibrant rhythms as Gary effortlessly makes the leap from rock into chart attack. For years he has sought the formula to equate hits with musical satisfaction and this could well be another success.

SLADE: 'We Won't Give In' (Cheapskate)
Slade have a habit of getting a big hit every five years just when they seem to be on the way out again, and this might well do it for them. It's rather slow and measured and a shade gloomy for Christmas fare, but it's good to hear Noddy Holder roaring away. And don't forget this is the band that influenced many a later mob.

ROGER WATERS: 'The Tide Is Turning (After Live Aid)' (EMI)
I wonder how Roger managed to get green bass guitar strings to match the artwork to this picture bag single? A trivial point, but one that strikes the mind while musing over this slow, languid performance by the Bleeding Heart Band with guest vocalist Paul Carrack. Watch out for the Welsh choir. Better heard in the context of the album, methinks.

CUB KODA & MICHAEL KATON: 'Wham' (Garageland Records)
Waxie Maxie will be rockin' in his grave! (He was the great rock revivalist who supported the likes of Lonnie Mack, who wrote 'Wham'). Here are two great guitarists (as they are billed) on a driving, good time boogie guitar instrumental, coupled with 'Tight White Pants' which has a shuffle beat, and sounds like the Stones and Canned Heat in their heydays.

LITTLE STEVEN: 'Trail Of Broken Treaties' (Manhattan)
'The four winds will never blow away America's shame,' sings Little Steven in his indictment of the settlers' treatment of the original Americans – the Red Indians. Stirring stuff.

KNIGHTRIDER: 'Shout Out Loud' (Omega)
Trying hard to strike a blow for British rock are these lads from Paisley in Scotland. Tam Toye is their lead singer and they have a good bash at generating some excitement, but unfortunately the production lets them down.

THE ENTERTAINERS

Former Status Quo bassist ALAN LANCASTER may still feel bitter about his ousting from the band, but as an active member of Australian all-name outfit THE PARTY BOYS, he's hoping to hit the headlines again . . . and again! 'Crocodile' PAUL HENDERSON forgets to bring a bottle

JULY 1985: The Live Aid extravaganza is opened at Wembley Stadium by Status Quo with the aptly titled 'Rockin' All Over The World'. For many, including then-bassist Alan Lancaster, this was the 'real' Quo's last live appearance and a fitting end to what had been a successful and lengthy – 15-year – career.

It's a mere two years later, and Status Quo are currently the target for much mud-slinging in view of their plans to play at South Africa's infamous Sun City, a place described by musician Eddie Amoo as "an Afrikaner's paradise in a black man's nightmare."

Luckily for Alan Lancaster, he was dumped out of Quo long before this particular s**t hit the fan. Lucky in one respect, but at the time of the unceremonious ousting he was, quite understandably, bitter.

He was also, and remains, very hurt.

An affable Lancaster is in town to promote his new musical vehicle, Party Boys, a well-established (in Australia) Australian equivalent of a 'big names all' supergroup of which Lancaster is one of the newest recruits. But before focusing on the new band, perhaps a final snapshot of the old band – a tight close-up, with Lancaster looking through the lens – could throw some light on what has up to now been shadowy rumour surrounding his dismissal.

"A *very* sore subject," says Lancaster, opening-up for the first time and visibly upset. "And it would take years to explain, because there is no *real reason*! Francis (Rossi), Rick (Parfitt) and myself – and John (Coghlan), before he left – were so close we were like brothers.

"The last gig was Live Aid, after which there was no animosity between us. Some time later I was living with Rick – he'd gone broke and phoned Australia. He asked me to fly over and help him sort out his affairs, which I did. He was down in the dumps; his marriage had broken up, he was absolutely penniless, and he didn't have *anybody*.

"I lived with him for two months. I helped him sort things out and he couldn't thank me enough. Then I went back to Australia. Two weeks later I was ousted from the band and I couldn't make out why!

"I'M STILL very, very upset about it. I feel I've been living a lie for all this time. Out of all the people in the business that I knew and looked on as friends, not *one* person phoned me up to ask what was going on. The record company didn't even give me the courtesy of a call to say what was happening.

Pic George Bodnar

PAUL CHRISTIE (left) and ALAN LANCASTER: Party Boys not stuck in the kitchen

"There was this kind of conspiracy, which was mainly to do with the management. It has a lot to do with money and it has a lot to do with Richard and Francis not wanting to face the music about what had happened in the past."

It appears that Parfitt and Rossi had intended to carve out successful solo careers on the strength of having been in Quo. But, as many who leave a 'name' band with plans for solo stardom have discovered to their cost, once outside the cosy confines of such a group, once away from the attendant machinery, such schemes often turn out to have been built of delusions.

"I think they (Parfitt and Rossi) lacked the confidence to go out on their own; plus, they realised just how valuable the name Status Quo was. They'd made solo albums, which had been rejected by the record company, and I think Francis released a couple of singles that did nothing. And the long and short of it was that they wanted to release product under the name Status Quo, which I objected to.

"So they had to get rid of me to allow that to happen. And of course they couldn't just get rid of me because it was *my band!* I'd started it off! But they denied that I was ever a part of Status Quo officially. They said I was like a hired musician!

"We settled our differences without going to court. But it leaves a bitter taste, because those guys were my friends."

AS A PARTING shot, I felt it only fair to ask Lancaster what he thought of what "Quo" are doing now . . .

"I heard the single 'Rollin' Home' and it sounds like a bad demo to me. I listened to that 'In The Army Now' album and it's a joke! I'm not saying that maliciously; I'm saying it *honestly*. I really feel that what they're doing is a load of crap!"

So, from a band on the way down, to a band quite definitely on the way up.

That you might not have heard of the Party Boys until a few weeks ago (if at all) isn't surprising. Although they've been around in one form or another for five years, the members have mainly been a succession of 'name' Australian rockers from much-loved Australian bands with names that mostly mean 'squat' to a Pom. A couple of one-time members who you will know, however, are ex-Eagle Joe Walsh and Rose Tattoo singer Angry Anderson. The Party Boys' line-up has been nothing if not fluid.

With sights trained further afield than Oz, the Party Boys now have a more-or-less stable line-up that, as well as including Lancaster and drummer Paul Christie – the two that I'm talking to – also features guitarists Kevin Borich and ex-Angel City man John Brewster, second drummer Richard Harvey and 'the wild Scotsman' John Swan on vocals.

"We're all from quite famous bands in Australia. We've all 'been there, done that', and been successful. The difference between this line-up and previous Party Boys line-ups is that the members haven't got other bands."

Tall, permanently smiling Aussie Paul Christie – founder member, ex-bassist, a man with, as Lancaster put it, "more front than Selfridges" – takes up the story of how he put together the initial version of the band:

"It was formed as a 'pressure valve'. I left Mondo Rock, which was another multi-platinum-selling Aussie band that suffered the pressures bands inevitably suffer when people don't get on, lack of harmony, etc . . . So I left, and then six weeks later I woke up one morning with a line-up of five people in my mind. I rang the other four and they all said, 'Sure, let's do it.'

"It was five very prominent people in the industry. It was only going to last two weeks, but it became *such* a media event, and so enjoyable to do that I just kept it going.

"VARIOUS MEMBERS kept on being replaced, and at one time Joe Walsh played with us for two months. I just wrote to him on my computer and said 'Look, we've got this band in Australia, and we play in pubs and drink a lot. Do you want to join?!' We did our fourth album with him. Then he went back to the States and that line-up disbanded, except for myself and Kevin Borich.

"Then we had Angry Anderson from Rose Tattoo in to sing, and that's when I rang Alan (Lancaster). I'd never even met him when I asked him to join. Angry left to do a tour with his band and we got John Swan. That's when we decided 'OK, we'll stabilise the line-up and make it permanent' – totally against our ideology!

"I'd already signed a deal with CBS, but I wanted a stable line-up that an international company would think enough of to give us a shot around the world. And that's exactly what we're doing now."

Alan: "There's no keyboards in this band – no *wimps*! It's a hard-hitting band, with plenty of energy, but also very melodic."

Still all covers?

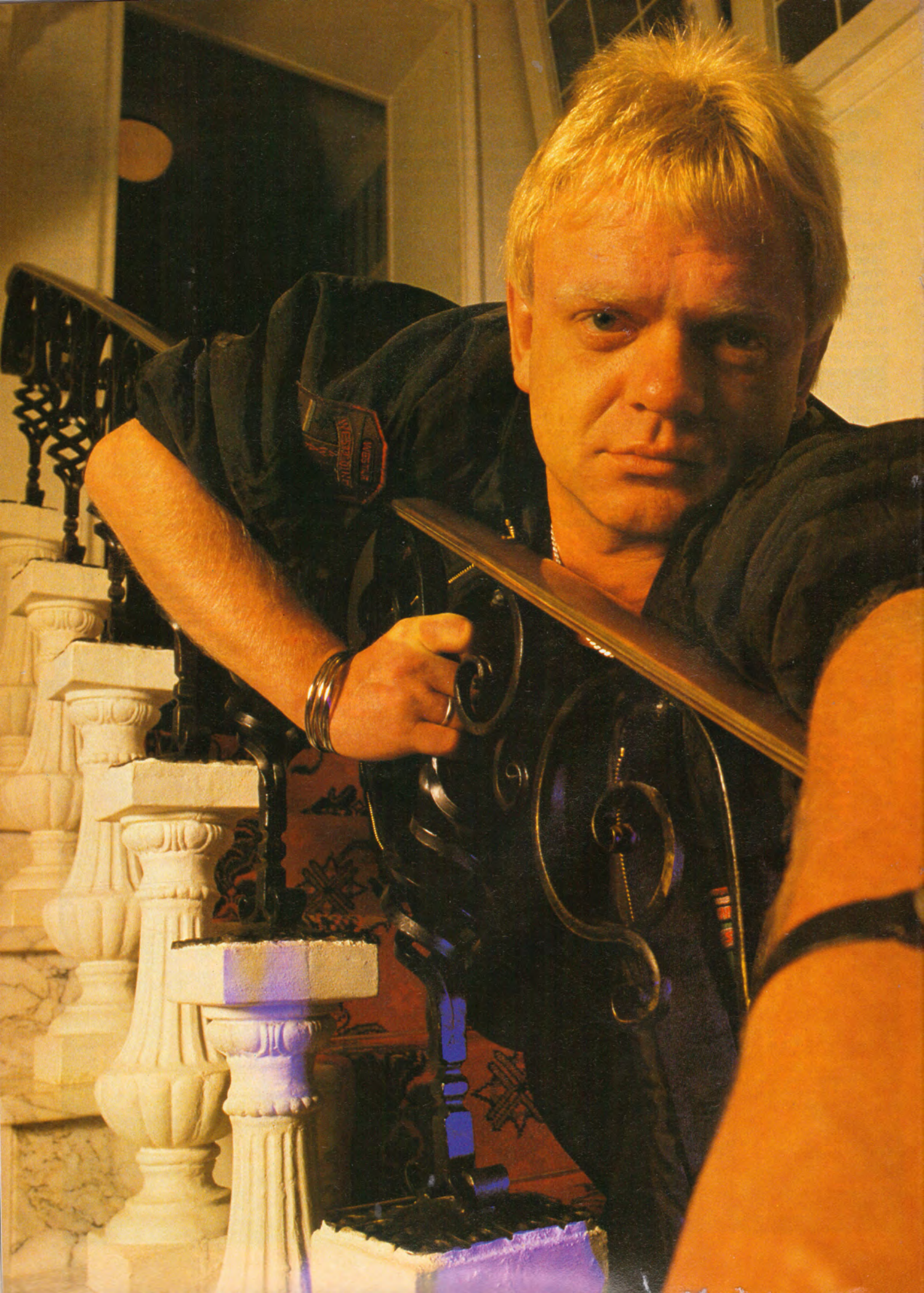
Paul: "No, although we have established a strong reputation for doing them. We're now making the transition from being a purely covers band into doing mostly originals. The new album, which should be out here some time in January, contains six originals and four covers, including Them's 'Gloria' and AC/DC's 'High Voltage'.

"We hope eventually to be able to come here and play and entertain people. That's all we want to do – *entertain* people."

For a rock band who until very recently played and recorded only cover-versions the four previous albums they released – all covers, all live! – have sold remarkably well, with even their first one shifting more than 45,000 copies.

All that was, of course, on home territory. The band's current (and first) single, the 1971 John Kongos stomper 'He's Gonna Step On You Again', has just hit the top-notch spot in Australia, but is also doing well in the UK, receiving substantial airplay.

The way things are shaping up for the Party Boys, it looks as though Lancaster's ousting from Quo could yet prove to be a blessing in disguise.



Pic Pete Cronin

U.D.O.

R**k LIKE A BEAST

Following an amicable split with former colleagues Accept, vocalist UDO DIRKSCHNEIDER has pieced together a new outfit with the aim of preserving the classic Accept style – all 'nail-bomb guitars and "sergeant major" vocals'. U.D.O. is the name of the band, 'Animal House' the title of their debut album, and an apt one too according to MARK PUTTERFORD, who travels all the way to Germany but forgets to ask the singer just where he keeps his truncheon!

BULLET-HEADED and bow-tied, the grinning groom peers proudly out from the June wedding photos that speckle the back wall of the swish control room at Dierks Studios in Stommeln, a half-hour drive from Cologne. Dieter Dierks himself and several smart-suited Scorpions star in some, lapping it up in a classy convertible. And, of course, there's the inevitable shot of Rudolph Schenker's 'yawning hippo' pose, this time the man sprawled across the bonnet of a Merc.

But it's the 'happy couple' snaps of Udo and Elke Dirkschneider that steal the show; photographic proof that the small-but-perfectly-gross singer finally decided to tie the knot with his girlfriend of three years, thus forgiving her for being a Rod Stewart fan and hopefully (finally) laying to rest those ugly and lingering rumours concerning his, er, shall we say 'sexual preferences'.

In fact, rumours of one sort or another have always followed Udo. Some, of course, have centred around the Rob Halfordesque short blond hair/macho costume image that the stocky singer decided to portray when he assaulted his vocal cords in the name of Accept, sniggeringly suggesting that one shouldn't drop the soap in the shower if he was around. While others have persistently questioned whether or not he was actually *in* Accept at all, claiming that the poor man had left the band more times than Glenn Hughes has had hot dinners!

Of course, there was always a minor degree of truth in the latter, and Udo *was* close to quitting Accept before Scorpions' producer and mentor Dieter Dierks took the band under his wing and secured them a major deal with the Portrait label. But it wasn't actually until April of this year that the 'divorce' – an amicable, 'out of court' settlement by all accounts – went through, and Udo sunk back into the bosom of Dierks Studios to concentrate on producing the kind of raw and powerful HM sound that suits his sandpaper-throated voice.

After all, Udo just couldn't sing the kind of 'American-style pop rock' that Accept were writing for their next album, otherwise he would've spared himself the anguish he naturally felt at having to leave the band he founded way back in '72. No, Udo discovered at the age of 13 when he graduated from the Beatles to the Stones and tried to style himself on Mick Jagger that his voice just wasn't suited to choir-style harmonies and limp-wristed (ahem!) melodies. He listened to singers like Coverdale and Halford but soon developed his own style – a bit like Bon Scott after an acid mouthwash – and when he formed Accept in '72 it was the heavier aspect of rock that he yearned after.

Not surprisingly, this early incarnation of Accept was, in Udo's own words, "very, very bad!", but at least it was better than working in his parents' tool-making factory, something the young lad from Vuppergal was obliged to do before then. However, hard work and persistence began to pay off when the likes of Wolf Hoffmann and Peter Baltes joined the band in '77, and ten years later Accept were firmly established on the world's HM circuit, slotting in behind the Scorpions as Germany's second biggest Metallic export.

"But I just *had* to leave," Udo stresses over a beer in the 'lounge' area of the plush studios. "It was the best thing to do. The band had reached a crossroads where I wanted to go one way and they wanted to go another, so we were very friendly about it and decided to split. They wanted to be more commercial, and it will be interesting to see how they compose the songs to fit the new guy's voice (that of Baby Tuckoo's Rob Armitage) – I wish them good luck! But I can't sing pop songs – I'm a Heavy Metal singer – so I had to go my own way."

Which, as joining another 'name' band (apart from, *perhaps*, AC/DC) is out of the question for Udo, meant forming his own outfit. This, he felt, would give a fairer deal to the fans who maybe agree with his opinion that the last two Accept albums were a bit confused ("not commercial, but not HM"); they will now have a straight choice between a commercial rock band *and* a traditional HM band . . . and Udo will be there with arms open wide to greet all those with a similar aversion to Americans!

THE NEW band are called U.D.O., and their namesake began piecing it together within two weeks of leaving Accept. Bassist Frank Rittel and guitarist Peter Szigeti from Warlock were recruited ("Neither of them were happy in Warlock because they didn't have the kind of freedom they wanted; in fact, I never thought the guitar playing in Warlock was very good, but someone told me Peter could play much better and now I know he *can*!"), and 'unknown' drummer Thomas Franke was also signed up.

But with the band starting recording at the beginning of August, there was still another

KONTINUEZ OVER

U.D.O.

FROM PREVIOUZ PAGE

hot young guitarist to be found . . . and he was contractually obliged to finish work on the new Sinner album first!

Needless to say, Mat Sinner wasn't too pleased when Mathias Deith, the fast-fingered riffsmith sought by Udo, decided to leave his band. A little while ago, the peeved bassist and singer had this to say on the matter:

"I feel sickened by what has to be a very unprofessional attitude. Udo approached both me and Deith to join his new band whilst we were actually recording rough mixes for our new album ('Dangerous Charm'), but I immediately refused as I felt I was singing my best ever on the mixes.

"But Udo kept on at Deith to join and offered him more money, and so he went. I feel very angry with the way the whole business was done."

However, Udo claims he never wanted Mat Sinner in his band ("It's all a big misunderstanding on his part") and strongly denies that he *stole* Deith, a point that Deith himself is quick to support.

"I wanted to join Udo's band before we even started work on the Sinner album," he says, "but my contract said I had to record with Sinner first, so that's what I did.

"Of course, the money side of it was important, because before I was at university and had to do some taxi-driving and guitar lessons to earn a little bit of money. Now I can be a professional musician and that's great, but it's the kind of music I play that's the most important thing to me."

Like Udo, Deith wanted to play harder, more powerful rock, and wasn't comfortable with Sinner's more commercial direction. This suited the manic mainman like a stylishly tailored army uniform; he now felt he had the ideal band.

"I was lucky to find the kind of musicians I wanted in such a short space of time," he explains in his quiet, lisping voice, "but once I had them I knew I could make exactly the kind of album I wanted to make. I wanted to get back to the Accept style of three or four years ago, with the twin guitar solos and that kind of stuff . . . and 'Animal House' is the perfect album for me."

Yes, my oh-so perceptive ones, 'Animal House' is the title of U.D.O.'s debut album (on the RCA label – no UK release scheduled at present), and all those who wish diddy Dirkschneider hadn't left Accept should yomp down to their local vinyl emporium in their 'jungle greens' and Doc Martens to purchase it forthwith. For here is the album Accept would've made after 'Russian Roulette' if Udo had had his way, power-packed with nail-bomb guitars and 'sergeant major' vocals. Cynics may claim that it sounds a bit *too* much like classic Accept . . . and Udo would probably like to shake them by the hand in person, for as all the songs on 'Animal House' were written by Accept it virtually *is* an Accept album!

Pic Pete Cronin

U.D.O. THE band: their live set will include original material plus a selection of Accept classics such as 'Fast As A Shark'

"I'm still the best of friends with Accept," says Udo (who, incidentally, is being managed by Gaby Hauke, who also handles Accept's affairs!). "In fact I had a meal with Wolf just the other day. So when I left the band they continued to help me write material for my own album, and they were all very good about it. Some songs were originally going to be on the album after 'Russian Roulette', and we even used a song called 'Lay Down The Law' which Accept wrote in '76, as a bonus track. That's why it sounds so much like Accept!"

"But we weren't told how to play the songs note for note," Mathias stresses, "we had the freedom to put our own style into the songs and adapt them as we wanted."

"I didn't want to dictate to them," adds Udo, "but it was important to have the basic song ideas already on tape, otherwise it would've taken a long, long time to get the album done. Now when they write for U.D.O. in future they will know exactly how to write songs that will fit my voice."

UDO PLUCKS another fag (of the tobacco variety, I hasten to add!) out of a nearby packet and draws heavily on the filter to add another dollop of tar to his already sticky lungs.

And it has to be said that whilst pampering parents might point to the goolie-grabbing growl of a raging Udo when trying to discourage their Justins and Humphreys from the perils of smoking, these dreaded 'death sticks' don't worry the man himself . . . although he admits he can be a producer's nightmare!

"Accept was a difficult band to produce, mostly because of my vocals," a disembodied voice explains from within the depths of a Chernobyl-sized cloud of swirling cigarette smoke, "so I have to be careful who I work with. Dieter (Dierks), for example, is a good producer and we (Accept) learnt a lot from working with him. But he wasn't the right man for my voice and he knows that like I do. Mark Dodson is a much better choice."

So Dodson it was who took the production reins of 'Animal House', and it has to be said he's done a great job . . . so I'll say it: "He's done a great job." There.

Oh yes, Udo sounds as blood-curdling as ever, bursting inbetween the brawling guitars of Deith and Szigeti and prising them apart like a nightclub bouncer. 'Go Back To Hell' and 'Black Widow', for example, conjure up visions of Udo being restrained in shackles by an entire tug-of-war team whilst recording the vocals. And 'Warrior' has the kind of epic chant that'd make a dozen African tribes sound like Bananarama. It's almost enough to make a ballad seem more out of place than a pork pie at a Jewish wedding, but on 'In The Darkness' U.D.O. sound no less majestic, keeping everything tight around a backbone of steel.

"It's probably what you expect me to say," Udo grins, "but this is, I think, the best album I have made.

"In fact, it's interesting for me to play with people from a younger generation like Mathias," he adds (Mathias is 23, Udo is not!), "because their influences come from people like Yngwie Malmsteen and Tony MacAlpine, whereas mine come from bands like the Rolling Stones. These young people help to keep me from getting old!

"But you're *never* too old to rock'n'roll," he quickly adds with a smile, "look at Dio! He must be 45 at least and yet his voice is still very good."

Although Udo admires Dio, he says he wouldn't like to set himself up as the only star in his band the way Ronnie has – despite the fact that the name he has chosen suggests the contrary!

"U.D.O. (which Deith insists stands for United Dipstick Organisation) was just a name that someone mentioned," says Udo (without the dots), "and it will help us in the beginning because people will immediately know who it is. But I'm not interested in having superstars or guitar heroes, I just want a *band* – good players and good relationships. Together we will keep Heavy Metal as hard and heavy as it should be."

HARD AND heavy, maybe, but definitely not fast and furious like Speed/Thrash bands such as Danton, Udo's brother Peter's main concern. According to Udo, his younger brother looks exactly like him and sounds exactly like him ("It's scarey sometimes!") . . . but there's no chance of the two outfits getting mixed up, as "I'll never play Thrash Metal – it's just noise to me. Metallica and Anthrax are OK, but most of it is just trash."

U.D.O. will hit the road (initially in Eastern Europe) in the new year. As well as playing original material, Accept faves like 'Fast As A Shark', 'Son Of A Bitch', 'Princess Of The Dawn', 'Balls To The Wall' and 'Metal Heart' *will* be resurrected . . . although without any of the synchronised headbanging that I always thought (and Udo now admits) was a bit silly.

It'll be a basic HM show and Udo is particularly looking forward to playing smaller halls again, having never been comfortable in the big arenas Accept were playing. Unfortunately, a British tour looks unlikely at this stage, but lucky Londoners should get to see the band before long . . . although I doubt if *anyone* will ever see U.D.O. supporting Accept.

"Accept supporting U.D.O. . . . now that *could* be possible one day," the newly-wed wheezes a 40-a-day laugh, and I haven't the heart to disagree with him.

FILMZ!

'MAXIMUM OVERDRIVE' (18)
I STILL kan't figure out just why this film 'bombed' so badly when it was released in the States last year. Hell, with Stephen King writing the skreamplay and direkting, and his beloved AC/DC supplying the skore, how kould you go wrong?

Well a recent pakked house (mainly with AC/DC fans) at the Skala Cinema in London (at one of Andy King and Del Stevens' 'All Nighter Roadshows') seemed to lap up every sekond, and with the speakers turned way up the music of AC/DC really did bring the film to life.

Stephen King himself makes an amusing kameo appearance right at the beginning of the film where he tries to get some 'Nelson Eddie's' (readies) out of a kash machine, only to be told to 'F**k Off' by said machine. From here on in it's one hilarious situation after another.

A strange meteor has passed thru the Earth's atmosphere and kaused havok with anything mekkanikal. Ohh yeah, you guessed it, machines turning against mankind, like, er, being run over by a steamroller and krushed to death by a variety of artikulated lorries (one of which sports a hideous Green Goblin face!).

Sounds great, doesn't it? And it is, but half way thru the film Stephen King either ran out of money or ideas, as it bekame just a wee bit tiresome seeing this endless stream of lorries cirkling this 'Diner' kafe looking for a way out of the movie. A pity really, coz 'Maximum Overdrive' koulda been a klassik. But that said, the film is still definitely worth checking out and AC/DC 'die-hards' will be able to spot quite a bit of 'incidental music' that isn't on the 'Who Made Who' soundtrack – tape rekorders at the ready! XAVIER RUSSELL

'INNER SPACE' (PG)
SAFE FAMILY entertainment for Kerristmas. Not my sorta movie, but I kan see the appeal this schlok has. Joe 'Gremlins' Dante has simply updated the ol' Sixties klassik 'Fantastik Voyage', making what is really a 'Special Effekts' movie, and if you like the idea of seeing a little spaceship going endlessly round the human body then this is the flick for you.

There are a *few* funny lines, but the banality of it all had me retching towards the popkorn bukket kontinously – give me 'A Nightmare On Elm Street' any day of the week, and I know deep down that's the sorta movie Joe Dante would rather be making! XAVIER RUSSELL

KULTURE!

EDITED BY MALCOLM DOME

BOOKS

'U2 – TOUCH THE FLAME' by Geoff Parkyn (Omnibus Press)
'TOUCH THE Flame' is a luxurious collection of beautiful, enigmatic photographs of U2. Informative only on the basics, it is little more than something to flick through idly. The book has a warmth to it certainly, but it lacks excitement and real emotion.

The author, Geoff Parkyn, has contributed as a writer to U2's fan club magazine, *Propaganda*, over the years. 'Author' really isn't quite the right word to describe the way Parkyn has 'written' this book, though. He has gathered previously published quotes from the band members, from their mums, their manager etc. and put them into an order whereby he creates chapters on the individual members of U2 and plots their career album by album in the same way. Consequently, nothing new is being said that the die-hard U2 fan (at which this book is presumably aimed) won't have read somewhere else before.

Letting the band tell the story themselves is a good idea (and a lot less work than having to write it yourself). Overall though, the text becomes nauseatingly disjointed. The quotes, although interesting in themselves, do not follow on in context; someone can be making an interesting point or telling an anecdote which is left in the air without a conclusion.

There is, however, a fully concise discography, video catalogue and gig listing from 1978 to the present day.

The pictures are terrific, the magazine format is interesting but 'Touch The Flame' isn't much more than a pictorial introduction to U2. Tasteful, light and fluffy, like lemon mousse.

Perhaps if you have the necessary £7.95 spare to buy the book you would be wiser to sent it to Amnesty International, an organisation the band have long endorsed (their address is included in this book). I think U2 would think it money better spent. SARA SAIGON

AC/DC (from l-r): Angus, Angus, Angus, Angus, Angus, Angus, Angus, Angus, Angus, Angus

'THE ILLUSTRATED COLLECTOR'S GUIDE TO LED ZEPPELIN' by Robert Godwin (Robert Godwin)
HARD TO believe Led Zeppelin were once billed with Woody Herman and his Orchestra, or shared shows with the likes of Iron Butterfly and The Move. But as posters reproduced in this fascinating tome remind us, Led Zep were all part of the great music explosion of the early Seventies. These two billings come from Fillmore East shows, promoted in New York by Bill Graham, who also promoted Zep's last shows in America. The concert bills are among the vast mass of information contained in this revised edition of a book first published three years back.

The discography includes each of our heroes' early solo records, with details of Jimmy Page's singles from the early Sixties with Neil Christian Carter-Lewis, and Mickie Most. The Zeppelin bootlegs, tapes, compact discs, videos and books are all listed, except, I notice, my own 'Led Zeppelin' published by Proteus . . . the one with the hideous cover.

Particularly interesting are the reproductions of rare bootleg album covers, although the critical comments on each record are rather sparse. Useful though to have lists of the Yardbirds' bootlegs like 'Golden Eggs', 'I've Been Drinking Again' and 'Last Hurrah In The Big Apple,' with its early version of 'Dazed And Confused.'

The 'Guide' is printed on cheap paper but collectors won't mind.

This book is available from: PO Box 305, 688 Brant St., Burlington, Ontario, Canada L7R 3Y2.

CHRIS WELCH

'THE ROCK YEARBOOK' edited by Ian Cranna (Virgin Books)
OF ITS ilk this is the best book that I have read in a long time. 'The Rock Yearbook', though perhaps a slight misnomer as it encompasses the whole spectrum of the music business on both sides of the pond, includes something of interest for all music fans.

Written by more than 30 contributors from various sectors of the music press, there is an impressive roll-call of credits at the beginning. And for any would-be bands all the important UK music press addresses and telephone numbers are included, along with those of the major and independent record companies.

In particular I found the 'Year In Heavy Metal' section the most cheerful and positive to read. This was due to *Sounds* writer Paul Elliott's effervescent enthusiasm for the genre, especially Thrash. Given the rise in popularity and status of Thrash Metal in the past year or so, Elliott can be forgiven for concentrating on this and not taking a wider berth.

The year's album releases are accompanied by review quotes taken from a variety of sources in the music press. *Q* magazine's reviewer of Anthrax's 'Among The Living' remarks: "One of the few successful bands named after a sheep disease." Can't argue with that! SARA SAIGON

RADIO!

IN A couple of recent issues we've given a guide to what's worth listening to on BBC and Independent Local Radio stations. To conclude our guide to worthwhile sight 'n' sound, here's a list of regular programmes currently on television and national radio that, in varying amounts, are likely to feature at least *some* music/bands of interest to Metal/HR fans.

Some of the better ones – especially **Mick Wall**'s '**Monsters Of Rock**' and **Dante Bonutto**'s '**Power Hour**' programmes – are, unfortunately, only available in very few areas at the moment. But at least if you manage to watch all of those listed, you can be certain of not missing *any* decent band that manages to get itself on the box. That would also mean watching a lot of crap as well, but that's just the way it goes. In which case, by the way, *Kerrang!* accepts no responsibility for any eye problems – square or otherwise – that such activity may cause. (Hot tip: Make your younger brother or sister watch the lot and tell them to either give you a shout or slam a cassette in the video when something decent appears).

SATURDAY:

BBC1	9.30am-12.15 – '**Going Live!**'
ITV	11-11.30am – '**The Roxy**' (repeat from Friday)
	1-4am – '**Night Network**' (certain regions only)
Ch.4	11-12pm – '**Saturday Almost Live**'
Radio 1	4-5pm – '**The New American Chart Show**'
	6.30-7.30 – '**In Concert**'
Music Box	(certain areas only) – '**The Power Hour**'
MTV	(certain areas only) 12-1am – '**The Metal Show**'

SUNDAY:

BBC2	1-2pm – '**No Limits**' (repeat from Tuesday)
ITV	1-3am – '**Night Network**' (certain regions only)
Radio 1	7-9pm – '**The Anne Nightingale Request Show**'

TUESDAY:

BBC2	6-7pm – '**No Limits**'
	7.35-8pm – '**Rockschool**'
	9-9.30pm – '**Entertainment USA**'
ITV	6.30-7pm – '**The Roxy**'

THURSDAY:

BBC1	7-7.30pm – '**Top Of The Pops**'
ITV	12.30-1am – '**Meltdown**' (in concert series)
MTV	(certain areas only) 10-11pm – '**The Metal Show**'
Sky Channel	(certain areas only) – '**Monsters Of Rock**'

FRIDAY:

Ch.4	5.30-6pm – '**The Chart Show**'
	6.15-6.30pm – '**Famous For 15 Minutes**'
	6.30-7pm – '**The Chart Show**' (part II)
	10.30 – 11.20pm – '**The Last Resort with Jonathan Ross**'
ITV	1-4am – '**Night Network**' (certain regions only)
Radio 1	10-12pm – '**The Friday Rock Show**'

VIDZ!

'BON JOVI: SLIPPERY WHEN WET – THE VIDEOS' (Channel 5)
A SUREFIRE hit for Xmas. Bon Jovi fans will surely be queueing for this 41-minute cassette. The question is: does this video actually make any impact? The answer: Oh yeah!

What you get are the promotional videos for 'Livin' On A Prayer', 'You Give Love A Bad Name', 'Wanted: Dead Or Alive' (this last named being perhaps among the finest on-the-road/live promos ever shot), 'Wild In The Streets' and 'Never Say Goodbye' plus a live rendition of 'Livin' . . .' (taken from this year's MTV Music Awards and quite staggering in its intensity, energy and charismatic electricity) and offstage interviews/fun footage.

As a package, this concept is far from innovative, but it works beautifully and really does hold the attention. Directed by Wayne Isham, 'Slippery . . .' is a superb example of how a rock 'n' roll long-form vid. *should* look. Buy, buy, buy. MALCOLM DOME

I'M A TORMENTED man of late, kiddiwinks, I really am; my mind's a whirlpool of indecision. First I'm bugged by what to buy **Steffan** 'Whaleburger' **Chirazi** for Christmas, then I'm told by **Boss Barton** that I've got to choose between going on a Thrash trip to Belgium with **Cronin** or losing a month's wages . . . and now, for the sake of king and *Kulture*, I've got to decide what actually annoys me most: watching **The Cult** change their tune mid-way through '**Electric Love – The Videosingles**' (Beggars Banquet) and rip-off all the rock bands they can recall, or thinking about the amount of money Warner Bros. have squandered on the seven promos that make up **Dokken**'s '**Unchain The Night**' (WEA), when such invaluable dosh could've been used on presenting any one of the 89,704,856,922 rock bands currently producing much more exciting sounds from garage rehearsals.

It could be The Cult. Yes, they *are* listenable at times, but after '**She Sells Sanctuary**', '**Rain**' and '**Revolution**', when they pull on their borrowed denims and desperately try to copy **AC/DC** for '**Wild Flower**', you have to laugh.

But then Dokken *do* tend to make my blood boil. Here, not even the 'home movie'-style interludes between the trax can detract from the fact that they're one of the most unremarkable rock bands in the entire Universe.

"Some day Dokken is gonna do a video that's gonna completely blow your mind," sez bassist **Jeff Pilson** towards the end. Well, at least he doesn't deny the fact that they haven't made one yet . . .

In startling contrast, one of the best bands to come out of America in the '80s – **Cinderella** – have just released a highly 'happening' visual accompaniment to their acclaimed '**Night Songs**' album, ingeniously entitled '**Night Songs – The Videos**' (Channel 5). Six steamin'n'sizzlin' trax – the first three promos knitting neatly into a concept based loosely on the original Cinderella fairy tale, the second three filmed live in Philadelphia earlier this year when the band supported **Bon Jovi** – all comin' at ya like a hurricane of hairspray, leopard-skin and designer sleaze. Familiar, sure, but totally irresistible and well-presented.

I'm afraid the same can't be said about '**Deep Purple – The Videosingles**' (Channel 5), for although there's no doubting the quality of songs like '**Bad Attitude**', '**Call Of The Wild**', '**Perfect Strangers**' and '**Knockin' At Your Back Door**', the band seem as interested in filming the videos as they are in a full-scale UK tour. The only interesting footage is that of '**Nobody's Home**', filmed and recorded live and finding the band on great form, with **Gillan** singing well and **Blackmore** even seeming to enjoy himself. And this prompts me to suggest that an entirely *live* Purple video would be much more of a treat for fans.

The same goes for '**Rainbow – The Final Cut**' (Channel 5). Okay, so Blackmore didn't seem to mind getting involved in promo videos in his Rainbow days – and even attempted a few Oscar-nominations with fleeting roles in '**Death Alley Driver**' and '**Can't Let You Go**'. But it's the live footage that fascinates the most; '**Spotlight Kid**' and '**Power**' are both examples of **Joe Lynn Turner**-era Rainbow in its prime, and '**Difficult To Cure**' is awesomely recreated with help from an entire Japanese string orchestra lit in the colours of the rainbow, serving as Blackmore's ultimate gesture of pomp. The old promos are fun, but when the band sound as devastating as they do on 'Difficult To Cure', who'd prefer watching them mime in a studio?

And talking of fun . . . what about '**Rush – Through The Camera Eye**' (Channel 5)? Eight riotous, rib-ticklin' promos from those crazy care-free Canucks, packed full of fun'n'frolics and boobs'n'bums (natch), guaranteed to make **Mötley Crüe** blush and **Dave Lee Roth** jealous!

(Actually I'm lying. The vidz for '**Distant Early Warning**', '**Subdivisions**', '**Body Electric**' et al are about as light-hearted as a funeral, and if it wasn't for the side-splittin' spectacle of **Geddy Lee**'s Cronin-sized conk stealing the spotlight like a severed shark's fin, this 43-minute flick might possibly even be classed as a teensy-weensy bit boring – gasp!)

Rush fans will love it.

Lastly this week, there's three very different visual studies of three very different 'Guitar Heroes' . . . and while there's no doubting the 'wham-bam-thank you-Glam' appeal of **Marc Bolan/T-Rex 'Video Biography'** (Virgin) – or the junkie/punky sleaze-bag antics of **Johnny Thunders And The Heartbreakers – 'Dead Or Alive'** (JVD), it's **Gary Moore**'s '**Live At Isstadion, Stockholm**' (Virgin) that I'd recommend.

Recorded in April on the '**Wild Frontier**' tour, it features some of Gal's most spectacular and emotive playing (not to mention some of his silliest facial expressions), and covers all the best moments from his last two albums, with '**Rockin' Every Night**' the only recollection of his earlier days. And while the Bolan flashback is a poignant reminder of some of the classic hits (and worst miming) of the early '70s, when the ill-fated Glam Guru was at the peak of his colourful career and hitting the Number One spot with diarrhoea-type regularity, Moore's Stockholm extravaganza serves as a startling reminder of the development of the art since those days. MARK PUTTERFORD

Pix Justin Thomas and George Chin

SCOTT IAN and the Cult's Billy Duffy get chummy

WELL, THE star faces were a little thin on the ground, but nonetheless there was fun to be had at **Anthrax**'s recent end of tour party. **Johnny Z**, Anthrax manager and NOT a man to take the regular option, held the event in the London Dungeon after the band's first sold out night at the Hammersmith Odeon.

It was a little hard to distinguish the liggers from the grave-diggers as gory figurines merged with grisly ligging stalwarts (mostly from *Kerrang!*, needless to say), but attempts *were* made to get down and boogie.

Nosebag was nourishing but the beer ran out far, far too early, much to the chagrin of guitarist **Billy Duffy** from **The Cult**, vocalist **Snake** (ex-**Tobruk**, now with **Idol Rich**) and some geezer from total unknowns **Nasa** who insisted on telling us how much he hated his new record!

A pretty poor turn-out of 'names', but the Anthrax boys still scooted around on cloud nine whilst everyone tried to tell 'em how good they were. Island Records got peeved because the five guys won't do 'Top Of The Pops', but the band still got presented with an award, but no-one was quite sure what it was for – something to do with them having sold 500,000 albums around the world we think. Ooh, the trappings of success!

All in all, the attempt for a Mega Bash fell a little flat, but the low-key ligging probably had a lot more to do with Anthrax's style than any over-the-top amount of glitz. What the hell, we *Kerrang!*sters enjoyed ourselves, and there were more than a few office headaches the following day!

WITHOUT AN ample supply of beer, Frank Bello contemplates martyrdom

JOE BELLADONNA chucks the baseball cap in preference for the new, deluxe model ghoulie hat! Available in stores now!

ANTHRAX MANAGER Johnny Z discovers the kind of appreciation one gets for doing the 'dirty work'

DAN SPITZ and Charlie Benante have a feast among the dead and dying . . .

A PARTY-GOER shows just how much he appreciates the Anthrax album title 'Among The Living'

DEATHVINE

UNDERGROUND METAL NEWZ BY DON KAYE

■ I SAID last time that we'd take a brief look at the Australian scene, and that we will, courtesy of a fellow named **Alan Moses** who wrote me a letter from Down Under recently to clue me in on some of the Thrash action occurring in Vegemite land.

Basically, Sydney is the centre of the movement at the moment. **Mortal Sin** have obviously made the most headway, but Alan says there are several bands felt to be better than Phonogram's latest acquisition. The bands he lists are: **Mass Appeal** (Hardcore), **Massive Appendage** (Thrash with 'smutty' lyrics), **Total Death** (Death Metal, natch), **Death Mission** (Punk Thrash), **Sadistik Exekution** (Death Metal), **Hellmen** (Punk) and **Aggressa** (Speed Metal).

Melbourne is also bustling with Metal/Hardcore activity, as Alan lists the likes of: **Incubus** (Death Metal), **Renegade** (Thrash Metal), **Depression** ('magnificent' Punk), **NCM** (Punk Thrash), **Nothing Sacred** (Speed Metal), and of course the fast-rising **Angel Of Death**, whom I'm ashamed to say I haven't heard yet. By the way, all the band descriptions are Alan's, as I haven't heard the rest of 'em either.

I *want* to hear them, however, and pass the info along to Deathvine readers, so all you lot down there get moving and start sending those tapes if you have 'em.

NEWSFLASH! – word just reached me that another popular Aussie outfit has just reformed: **Slaughterlord**. It seems the scene is really starting to thrive down there, so let's hear more of it! My special thanks to Alan Moses for the info, and sorry I haven't written back!

Incidentally, Alan brought up another point that bears mentioning, as I have heard this from other readers. DO NOT write to any address for Brazilian band **Sepultura** that you've seen in this column – no-one is getting any response. In some cases, orders for shirts or records have been ignored and cash has been lost. Whether it's because of the dodgy South American mail system or the band's laziness is unknown, but I would advise readers not to send money for anything until the situation is resolved.

Some other news items have landed on our desk, so we'll get to them first, then tackle some demos. It appears that Swedish Thrashers and 'Vine favourites **Agony** have signed with Music For Nations, with an album already recorded and due for release in early '88. Agony's demo was one of my favourites of the year, and I look forward to the album. Janice, remember me when it's time for an interview!

I understand Brit band **Acid Reign** may have signed with the same label, but that's unconfirmed.

If I'm correct, **VoiVod** should be recording their new album as we speak. Called '**Dimension Hatross**', it will be out on Noise in the Spring. The band are once again working in Germany with **Harris Johns** producing, and some song titles include: '**Cosmic Drama**', '**Experiments**', '**Brainscan**', '**Tribal Conviction**', '**Chaos Mongers**', '**Technocratic Experiment**' and the title track. Judging by the titles, it should be a weird 'un, as the VoiVod warrior now travels to another dimension!

CRYPTIC DEATH: 160 and counting!

A press release from Canada's **Razor** indicates that drummer **M-Bro** and bassist **Mike Campagnolo** have exited, replaced respectively by **Rob Mills** and **Adam Carlo** (guitarist **Dave Carlo**'s younger brother). In addition, due to the 'disappointing' sales of '**Custom Killing**', the band are preparing to record a brand new album which will shy away from the long form tunes of 'Custom . . .' and return to the shorter style of earlier LPs. Songs to be included are: '**Hypertension**', '**Enforcer**', '**Eve Of The Storm**', '**Below The Belt**', '**The Marshall Arts**', '**Taste The Floor**' and five others. Produced by **Sacrifice** knob-twiddler **Brian Tailor**, I believe the album will be called '**Violent Restitution**'.

Got a very unusual letter from East Malaysia recently (I don't even know where that is!). It seems there's a kind of underground Thrash Metal society there who call themselves **Cryptic Death**. They're not a band (they say in the letter that there are no bands in their area), but are into Hate Metal, particularly the German variety. They also had a very simple request for me: list every Thrash band in existence today! Apparently, they've come up with 160, but are afraid they've missed some. Unfortunately, I can't handle the task at this point, but if anyone wants to help out, or just write to 'em, the address is: **Cryptic Death Commando, Pichin Ville, Tebakang 94750, Serian, Sarawak, East Malaysia**. Good luck with your project, guys!

Finally, let's get to some demos! Top choice of the week has to be **Forbidden Evil**, whom we mentioned a coupla columns back after hearing one song. Well, these Bay Area monsters have now got a three-song demo out, and it's one of the best I've heard out of 'Frisco this year. Forbidden play an extremely musical form of Thrash that takes the nod from **Iron Maiden**, **Mercyful Fate** and **Exodus** without sounding like any of those bands too blatantly. Lead singer **Russ Anderson** has a very powerful voice, somewhere between **Paul Di'Anno** and **Bruce Dickinson** with plenty of balls and good range to add extra depth.

The guitar work and drumming are both energetic, with lotsa killer riffs and changes in each song, and the production is crisp. In all, I'd say that Forbidden Evil are right up there with **Violence** and **Betrayel** in the next batch of 'Frisco bands to make an impact. Additionally, manager **Debbie Abono**, along with **Death Angel** manager **Kat Sirdofsky**, has formed a consultation firm for bands. For a nominal fee, they can advise and guide you on everything from making your first demo to signing a recording contract. For info, write to: **Venus, 625 Ashbury St., #9, San Francisco, CA 94117 USA**. And the excellent Forbidden Evil tape is available for $5 from the same address.

SMF: good mix of the heavy and the accessible

Here's an interesting tape from France. We don't get many tapes from France these days, and the ones that do arrive aren't usually worth mentioning. But this one is. The band are called **SMF** (after the **Twisted** song), but the music is melodic Speed Metal, sort of a cross between '**Jericho**' -era **Helloween** and French band **Blaspheme** (remember them?), with a little **King Diamond** thrown in. Good playing, decent production, and a good mix of the heavy and accessible are its strong points; lyrics sung in French and sometimes flat vocals are drawbacks. It's still one of the better French tapes I've heard in a while. For info, write to: **SMF FC c/o Christian Borg, 5 Allee G. Guyonnet, 93 220 Gagny, France.**

A quick mention for a new two-song demo I got recently from California band **Sadus**, whose '**DTP**' demo of last year was a nasty little slice of Death with appallingly savage vocals. The new tape has a fuller, deeper production than the first one, making for an overall heavier sound, and the band just rolls along with super-fast yet controlled Death Metal mayhem. The playing is good, the vocals are hellish, but unfortunately the tape is not for sale, although the first one is still available. These guys have also appeared on Godly Records' '**Raging Death**' compilation, and generally they remind me most of **Bloodfeast**. For info: **Sadus, 517 Kean Ave., Antioch, CA 94509 USA**.

The last tape we'll get to today is from a new Pennsylvania band called **Faith Or Fear**, whom I've never heard of, but whose four-song tape knocked me out. This outfit practise some truly intense Thrash Metal in the mould of the Bay Area bands, with chugging, grinding riffs, whirlwind tempo changes, and aggressive yet melodic vocals. The tape's complete power and precision left me wanting to hear more. I don't know much about 'em because the tape was sent to me by **Shawn Tierney** of **Anvil Bitch** (who also sent along two fine new rehearsal tracks from his group), but I hope to have more info soon. Brilliant stuff! For info on either Anvil Bitch or Faith Or Fear, you can contact: **Shawn Tierney, 3066 Jolly Rd., Plymouth Meeting, PA 19401 USA**. Faith Or Fear, get in touch!

The new issue of ***Enlightened Chaos*** fanzine is out now (#15), and it's one of the more perceptive, intelligent 'zines in the US. Well written and laid out, it features interviews with **Watchtower**, VoiVod, **Oblivion**, Mortal Sin, **Sacred Blade**, **Hades**, **Fuhrer**, plus reviews and a **Thin Lizzy** retrospective. It costs $2 from **EC c/o Ray Dorsey, 401 Walcott Road, Raspeburg, Maryland 21206 USA**.

Okay folks, until next time, send tapes/vinyl/photos/letters/'zines to: **Deathvine c/o Don Kaye, 261-D Signs Road, Staten Island, NY 10314 USA.**

SHRAPNEL

For FREE inclusion write to: Mick Wall, Kerrang!, Greater London House, Hampstead Road, London NW1 7QZ. Deadline for publication is at least two weeks prior to cover dates. Whenever possible, include a black and white photo with your record release/tour date info.

■ ***GLASGOW*** *HAVE just released an album titled* ***'Zero Four One'*** *on their own label, with distribution through PRT. Produced by* ***Kenny Denton*** *at Sonet Sound Studios in London, it has the following track listing:*

Side One: ***'We Will Rock'***, ***'Secrets In The Dark'***, ***'Back On The Run'*** *and* ***'My Heart Is Running With The Night'***.

Side Two: ***'Meet Me Halfway'***, ***'Under The Lights'***, ***'No More Lonely Nights'*** *and* ***'Breakout'***.

The band's line-up is (above, from left): ***Neil Russell*** *(bass),* ***Archie Dickinson*** *(lead guitar),* ***Paul McManus*** *(drums) and* ***Michael Boyle*** *(lead vocals). The LP also features guest appearances from keyboardsmen* ***Don Airey*** *and* ***Gavin Povey***.

■ **GENE LOVES JEZEBEL** have just released a compact disc single, featuring **'Gorgeous'/'Someone On The Sixth Floor (At The Jezebel Palace)'/'Suspicion' (Jezebel Mix)/'The Motion Of Love' (Jezebel Mix)**, on the Beggars Banquet label.

■ THERE ARE still some tickets available for **Megadeth**'s show at the Leeds Queens Hall on December 13 from **23 Precinct Records** in Glasgow. These include gig tickets and also bus tickets for return transport to and from Leeds. Interested parties should call **Colette** on: **041 332 4806**.

■ **MORITZ** HAVE just released a single, **'Can't Stop Loving You'**, on the Shadows Of A Dream label, with distribution through Pinnacle. This 45 is also available in 12" format.

■ **HELIX** HAVE just released their latest album, **'Wild In The Streets'**, through the Capitol label in the UK. For review see issue 155.

■ ALL-GIRL band **No Shame** are now seeking a rhythm guitarist to expand their line-up to a five-piece. Interested parties should send a tape/biography/photo to: **No Shame, c/o KK, 106 Highbury New Park, London N5 2DW.**

The band intend to begin work shortly on demo versions of the songs **'Wild, Wild Side Of Life'**, **'Sweet Revenge'**, **'BAD'** and **Dirty Boy'** (the last-named being 'inspired' by our own **Ray Zell**).

■ ***DEADLY BLESSING*** *have completed work on their debut album for the New Renaissance label, with production handled by* ***Bo Blaze*** *at the Warehouse Studios in Philadelphia. The band and various associates are pictured here (above, from left):* ***Wayne Kellie*** *(drums),* ***Tony Kerr*** *(guitar),* ***Ann Boleyn*** *(president of New Renaissance),* ***Mick Mitchell*** *(bass),* ***Ski*** *(lead vocals), Bo Blaze,* ***Mike Minnick*** *(band manager) and* ***Tom Back*** *(guitar).*

■ PICCADILLY RADIO heavy rock DJ **Chris Tetley** is to issue an interview picture disc shortly featuring **Vow Wow**. The A-side will feature an English interview, whilst the flip has the interview in Japanese. For further information contact **Mike Smith** at the following address: **2 St. Catharine's, 2 Vicarage Rd., Twickenham, Middx TW2 5TS**.

■ THE BRIGHTON Records Fair this year will be held at the Brighton Centre on December 6. Admission is 50p from 12.30pm until 5pm and £1 for an early preview ticket from 10.30am to 12.30pm.

There will be 150 stalls dealing with all aspects of record collecting.

■ A SPECIAL charity event is being organised by the **Motorcycle Action Group** for December 12. This runs from Oscars (a well-known HM venue in Newbury Park) to Dr. Barnado's Home in Barking, and the purpose of this event is to hand over toys to the home for Xmas and goes under the banner of 'The Motorcycle Toy Run'.

In addition, a special show featuring **90% Proof** is being organised for the same evening at Ongar Blake Hall Gardens, with all proceeeds again going to the home. For further information on either event call: **01 536 0815**.

■ SWINDON BAND **Fair Warning** have replaced drummer **Danny Archer** and **Andy Griffiths**. He joins **Steve Shearan** (lead vocals), **Lee Jackson/Dean Martin** (guitar) and **Phil Peters** (bass)

The group have just completed work on a 12" single (**'Rockin' At The Speed Of Light'**) and an album, both of which were produced by **Tokyo Blade** member **Andy Boulton**. The 45 should be on sale imminently.

■ ***RUFUS-T-FIREFLY,*** *from Mid-Glamorgan, currently have a four-song demo available at a price of £1.75 (incl. p&p) from:* ***Lee Powell, 24 Edmund St., Pontlottyn, Mid-Glamorgan CF8 9RR.***

The band's line-up is (above, from left): ***March Hare*** *(drums),* ***Dave Beese*** *(guitar), Lee Powell (bass/lead vocals) and* ***John Slattery*** *(guitar).*

■ PVC RECORDS have signed former **Powertrip** lead vocalist **Jeff Dahl**, who has just begun work on an album with guest appearances scheduled from members of the **Angry Samoans**, the **Fiends**, **Blue Cheer** and the **Dead Boys**.

PVC are also expected to issue the two Powertrip albums **'When We Cut We Bleed'** and **'Speed Metal Rules'**.

■ A NEW band called **Nightfall** has just been formed in Oslo. Their line-up is **Cato Holter** (lead guitar/vocals), **Anders Bull Njaa** (guitar), **Geir Amundsen** (bass) and **Richard Poots** (drums). They are currently seeking a suitable lead vocalist and interested parties should send a tape/photo/biography to: Geir Amundsen, **Micheletsvei 15B, 1324 Lysaker, Oslo, Norway**. Tel: **01046 2 532021/01046 2 7963**.

■ **DIAMOND LADY** have just released a two-track demo called **'Up And Running'** featuring the songs **'Lady Of The Night'**, and **'You Rock – Metal Rolls'**. This is available at a price of £1.95 (incl. p&p) from: **Michelle Diamond, 8 Holly Rd., Charlemont, West Bromwich, W. Mids B71 3AD.**

■ NEW RENAISSANCE Records have just signed a UK/European distribution deal with Pinnacle Imports and they hope to open a London office during the Spring of 1988.

■ A NEW radio station, specialising in Heavy Metal and hard rock, is shortly to open. Anyone who wishes to offer their assistance should write to: **Andrew** or **Brian, 13 Velmead Rd., Fleet, Hants. GU13 9JY.**

■ THE FIRST edition of ***Adverse-Drivel*** fanzine is now available at a price of 10p plus an SAE from: **Russell, 1 Seagull Close, Kempshott, Basingstoke, Hants RG22 5QR.**

■ *ITALIAN BAND* ***Creepin' Death*** *(above), who describe themselves as 'Techno-Thrash', currently have a six-track demo available titled* ***'No Privation'***. *This has the following track listing:*

Side One: ***'Anguish'***, ***'Sadness'*** *and* ***'Rotten Press'***.

Side Two: ***'Green White Red'***, ***'Puppets'*** *and* ***'Anger And Pain'***.

Copies can be obtained at a price of $5 (inc. p&p) from: ***Paolo Testa, Via Genova 47/7, 10126, Torino, Italy***. *All cheques/money orders should be made payable to 'Paolo Testa'. In addition, T-shirts are also available at a price of $11 from the above address.*

The band's line-up is ***Luca Leoncini*** *(lead vocals), Paolo Testa (bass),* ***Ricky Valo*** *(drums),* ***Giancarlo 'Zimbi' Eusebio/Paolo Quarati*** *(guitar).*

■ THE FIFTH edition of ***Skull And Crossbones*** fanzine is now available at a price of 20p plus an SAE from: **John A., 5 Bellfield Ave., Dalkeith, Midlothian EH22 3JT.** This features articles on **Atavistic, Dan, Feed Your Head** and **Conscience.**

Issue number four is also still on sale under the same conditions as above. This contains features on **Deviated Instinct, Chumbawamba, YOB** and **Heavy Discipline.**

■ THE EGLINTON Arms Hotel in Ayrshire is currently seeking suitable bands to headline and support on future shows at the venue. Interested parties should call **Penni** on: **0294 67610.**

■ **AESIR**, A five-piece Thrash band from New York state, currently have a two-track demo available, titled **In The Name Of Power'**. This features the songs **'Time To Fight'** and **'King Of Asgard'** and is priced at $2 (US – incl. P&P)/$3 (overseas – incl. P&P) from: Aesir, **PO Box 734, Croton Falls, New York 10519-0734, USA.**

The band's line-up is **Bill 'Buzzsaw' Rubel/Derek 'Weneh Hunter' Hawkins** (guitar), **Kirk Schere** (bass), **Rob Jackson** (lead vocals) and **Anthony Derasmo** (drums). They intend to record a four-track demo and a single very shortly.

MORE SHRAPNEL OVER PAGE

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Pic Ray Palmer

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FROM PREVIOUZ PAGE

MÖTLEY CRÜE *(drummer **Tommy Lee** above) have just added another date to their forthcoming UK tour. This is on January 14 at Sheffield City Hall. Tickets are priced at £8/£7. Support act for all UK dates will be **Pretty Maids**.*

GIRLSCHOOL will be appearing at Hammersmith Clarendon Ballroom on December 12. This is a special Christmas party which will also feature the **Chain Gang** plus two other acts.

CRY play Huddersfield Polytechnic December 10, Walthamstow Royal Standard 18 (with **Wolfsbane**).

The band will then begin work on their second single for Crazy Flowerpot Records with producer **James Young**. This will feature **'Give Her An Ice Cream And Watch Her Melt'** b/w **'I Wanna Be A Star'**.

FIELDS OF THE NEPHILIM will be supporting **Black Sabbath** at Hammersmith Odeon on December 28.

DRN will be appearing at the following venues: Birmingham Powerhouse December 1 (supporting **Vow Wow**),

MARILLION *(above) have now extended their previously-announced January tour. The full list reads as follows: Aberdeen Capitol Theatre January 7, Newcastle-Upon-Tyne City Hall 8, Hanley Victoria Hall 9, Manchester Apollo 10, Sheffield City Hall 12, Nottingham Royal Concert Hall 13, St. Austell Cornwall Coliseum 15, Hammersmith Odeon 16/17.*

Tickets are on sale now, priced at £10/£9 (except for Hanley and St. Austell, where they are £10) and are available from the respective venue box offices and usual agents. There are also still tickets left for Edinburgh Playhouse (December 17-19) and Birmingham NEC (December 21/22).

*The band's recent LP, **'Clutching At Straws'**, has just been released in a limited edition picture disc form by EMI.*

Manchester Apollo (with Vow Wow and **Circus**), Ebbw Vale Beaufort Ballroom 5, Wolverhampton Polytechnic 8, St. Albans City Hall 9 (with **Hawkwind**), Buckley Tivolis 10 (with Hawkwind), Northampton Kamikaze Klub 11 (with Vow Wow), Birkenhead Stairways 12, Derby Rockhouse 17, Portsmouth Basins 19, Hampton Court Jolly Boatman 22, Deptford Crypt Club 23, Croydon 24, Birmingham Kaleidoscope 28, London Marquee Club 29.

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PRAYING MANTIS *have reformed for a one-off show at the London Marquee Club on December 1. The band's line-up for this special date is* ***Tino Troy*** *(lead guitar/lead vocals),* ***Chris Troy*** *(bass),* ***Dave Potts*** *(drums) and* ***Bernie Shaw*** *(lead vocals). This line-up is pictured above.*

Their set will consist of old, classic material as well as newer stuff.

GARY GLITTER will be headlining a show at Leeds Queens Hall on December 11. He will be supported by **Westworld, Ghost Dance** and the **Highliners**.

Tickets priced at £6.50 are on sale now from the usual outlets and also by post from: **Camouflage Concert Productions, 1-2 Munro Terrace, London SW10 0DL**. Please make all cheques/POs payable to **'Camouflage Concert Productions'** and enclose an SAE.

THE ALARM will be appearing at Norwich University Of East Anglia January 31, Liverpool Royal Court Theatre February 1, Manchester Apollo 2, Bradford St. George's Hall 3, Newcastle-Upon-Tyne City Hall 5, Glasgow Barrowlands 6, Edinburgh Playhouse 7, Hammersmith Odeon 9, Kilburn National Ballroom 10, Portsmouth Guildhall 11, Cardiff National Icerink 13, Bristol Colston Hall 14, Leicester De Montfort Hall 15, Birmingham Powerhouse 16.

WRATHCHILD will now play Birmingham Kaleidoscope on December 14 and not December 4 as previously announced.

VAN DAMME *(above) play Oxford The Dolly December 6, Tonypandy Naval Club 12, Bargoed Cascade 13, Bournemouth Britannia Hotel January 8. Their line-up is* ***Trev Short*** *(lead vocals),* ***Pete Gentil*** *(bass/backing vocals),* ***Ashley Lymer*** *(lead guitar/backing vocals),* ***Pete Southern*** *(lead guitar/backing vocals) and* ***Andy Powell*** *(drums).*

IQ will be appearing at London Marquee Club on December 8/9. This will be billed as 'The Nun Event Of The Year' and will feature a fancy dress competition and a number of other fun events.

These two shows will be the last dates that IQ will be doing in the UK this year, however the band will be recording a new session for **Alan Freeman**'s rock show on Capital Radio in the near future.

LITTLE ANGELS have the following shows remaining on their 1987 tour schedule: Birmingham Powerhouse December 1 (supporting **Vow Wow**), Birkenhead Stairways 5, Lancaster Sugar House 10 (with **Chrome Molly**), Bradford Queens Hall 11, Sutton-In-Ashfield Golden Diamond Club 13 (with Chrome Molly), Scarborough Futurist 20 (with Chrome Molly and **Expressions**), Derby Rock House 22 (with Chrome Molly) and Leicester Sector 5 23 (with Chrome Molly).

DIRTY HARRY play Harlow Square One Club December 3, Brentwood Essex Arms 4, Colchester The Works 6, Greenwich Tunnel Club 11, Brentwood Essex Arms 18.

PARADISE *(above) from Bristol, play Trowbridge Pee Wee's on December 4.*

Their line-up is ***Paul Valentine*** *(lead vocals),* ***Eddie*** *and* ***Paul Dutfield*** *(guitar),* ***Jim Harris*** *(bass) and* ***Nick Jones*** *(drums). They expect to have a new demo available early next year.*

THE MACC LADS play Coventry General Wolfe December 4, Sheffield Take Two 5, Fulham Greyhound 11, Leeds Duchess Of York 15/16, Nottingham Mardi Gras 18, Blackburn King George's Hall 19, Stoke-On-Trent Shelley's 22 (matinee and evening shows).

CIRCUS, from Manchester, will be appearing at Manchester Apollo on Decmber 2 (supporting **Vow Wow** and **DRN**). Their line-up is **Tuatara** (lead vocals), **Si Johnson/Tony Bell** (guitar), **Ade 'Powerhouse' Dorsett** (drums) and **Alex Rigby** (bass).

LADY play Huddersfield Polytechnic December 2 (with **Budgie**), Halifax Yorkies Night Club 7, Huddersfield Polytechnic 10, Barnsley The Toby Jug 28. Their line-up is **Kev Oates** (bass), **John Colbridge** (rhythm guitar), **Stephen Bond** (lead vocals), **Ian Bond** (lead guitar) and **Taff Barron** (drums).

FEAR OF DARKNESS play the following dates: Kentish Town Bull & Gate The Timebox December 1, Bournemouth Institute Of Higher Education 2, Bristol Bierkeller 6, Cardiff The Rich Bitch 19.

HAWKWIND play St. Albans City Hall on December 9, with **DRN** suuporting.

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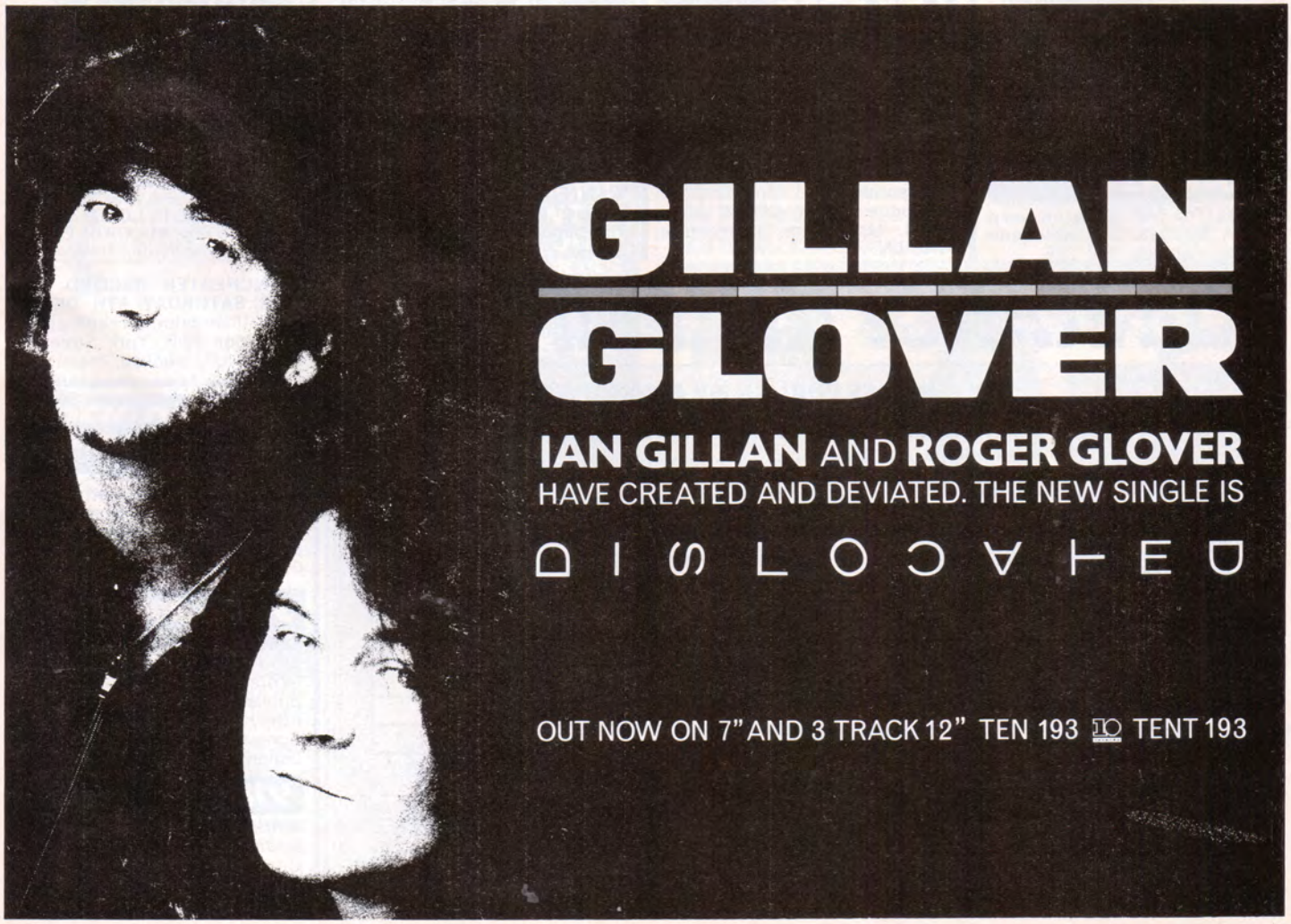

KLASSIFIEDS

PERSONAL

FEMALE HEAD BANGER 17, from Liverpool seeks long haired head bangers (male) from anywhere. All letters answered. Photo appreciated. Box No. K1038.

FEMALE 21, into most HM/HR seeks friends for gigs clubs etc. Cambs area. Box No. K1039.

FEMALE 19, into Y&T, Leppard, Maiden, most anything, seeks friends male/female anywhere. Box No. K1040.

FEMALE 23, into HM rock seeks new friends for gigs, friendship. Pubs West Midlands area. Box No. K1042.

FEMALE 15, from Wales into HM/HR wants males friends anywhere. Photo pleeze. Box No. K1043.

TWO FEMALE glam rockers (Jan and Fifi) want male penpals. Box No. K1044.

FEMALE 19, into Leppard, Whitesnake, Stevie Nicks, Purple, Heart etc. Seeks M/F friends for pubs, gigs, concerts in Edinburgh area. Box No. K1045.

ATTRACTIVE SHY FEMALE (22) with sense of humour and intelligence for lasting relationship. Must enjoy travelling and like Leppard, Whitesnake etc. Average good looks plus photo essential. Box No. K1046.

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MALE 18 shy, seeks caring female, similar age, for lasting relationship. Nottingham area. Photo appreciated. Box No. K1048.

INDEPENDENT MALE 24+, into HM/HR, Derbys area, wanted for female 22, for relationship, fun, gigs. No Thrashers. Photo please. Box No. K1049.

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KONCERTZ

SKREAM DREAM

AEROSMITH/DOKKEN
Portland, Civic Centre

IT'S A big hall this, and it's already full at 7.30. Yes I *am* bloody well surprised, after all, kids don't really pay to see support bands do they? Obviously, they *do*. There's a lot of Dokken shirts out there, a few banners and a plethora of screams as the lights dim and an axe wails the intro of new Dokken song 'Kiss Of Death'.

The kids aren't stupid. They know what they like and lemme tell you that on punter-power alone Dokken are set for a lengthy run of US popularity. Guitarist George Lynch is swaying and picking notes with dextrous excellence, bassist Jeff Pilson's jumping around like a hare with blisters and Mick Brown's bashing the s**t out of those Tamas inside his metal cage. Yeah, Don Dokken's voice is excellent, but maybe he's still warming up or maybe it was an off-night, as his presence just wasn't as strong as I expected.

Not that there was a kid in the house who would have agreed with me. They screamed his name until throats were bleeding, but for me George Lynch is the star of this show, pulling one f**kin' brilliant solo from his pocket and adding his devastating licks to such Dokken delicacies as 'Lightning Strikes Again' and 'In My Dreams'. This could have been a headlining show such was the performance/response/everybloodything.

Most bands would have struggled miserably after what Dokken did, but this isn't just a band, is it? It's a bloody legend, and legends don't struggle or die, they just get bigger and stronger. Aerosmith are the axeminster of rock'n'roll, the caviar of pelvic-thrusted rhythms. And Aerosmith are the only band I know who could turn so much positive energy for someone else into even more themselves.

'Toys In The Attic' and Tyler's struttin' that stage so bad that Jagger would fall to his knees and question his own ability as a frontman. Steven Tyler, the man who spawned a million mirror poseurs, the king of the strut, the frontman to aspire to, the presence to behold. And since he's now as straight as a Roman road, Tyler's just laughin' all the time, doing somersaults, flips, jigs, dances and twirls that would leave Baryshnikov gawping and had Portland screaming its collective butt off.

Lead guitarist Joe Perry is lookin' mighty fine and tacky, shiny PVC black pants, stare as black as his clothing, cigarette pouring from his mouth, lazily sliding through all those riffs you know and love. Ahh the material . . . lemme just say that it's Aerosmith gluttony of the finest order, the choicest morsels being served up for the guests. Highlight? Tough to say, but for me it was the sight of Tyler skipping over to perch himself behind the piano and start a soulful rendition of 'Dream On'.

'Let The Music Do The Talking' was fiercly rockin', whilst 'Train Kept A Rollin'' was the best I've ever seen them play it (I know I've only seen them three times, but . . .). Christ, even Joey Kramer's drum solo was f**kin' outstanding with its more than funny 'play de drums wid de head' routine.

Aerosmith are showing everyone just what it's all about once again. Perry's so cool he freezes cups of water, Tyler's the best frontman I've ever seen, and the band's vacation is the best party of the year. You'll believe me if you get to see it.

STEFFAN CHIRAZI

Pic Michael Johansson

DON DOKKEN: *not as strong a presence as expected*

Pic Ross Halfin

GEORGE LYNCH: *'dextrous excellence'*

***AEROSMITH'S STEVEN TYLER:** 'laughin' all the time, doing somersaults, flips, jigs, dances and twirls . . .'*

Pic Ross Halfin

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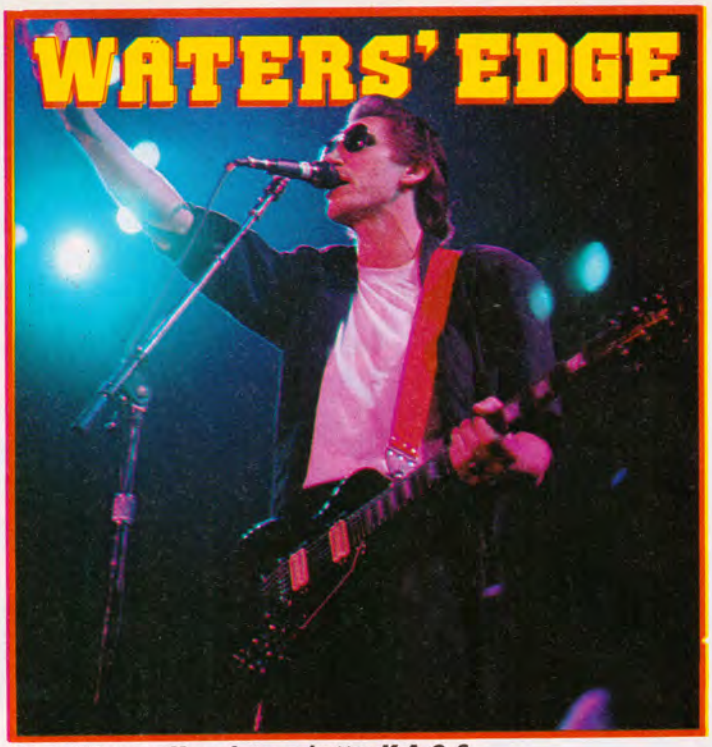

Roger Waters: Komplete and utter K.A.O.S

ROGER WATERS
Wembley Arena, London

ROGER WATERS scored a significant victory when he played the first of two sell-out shows at London's Wembley Arena. If there was any doubt about whether British fans would rally to his cause, it was dispelled by the wall of cheering that greeted Roger's massive, spectacular show.

'I always thought you *were* Pink Floyd,' said a fan, through the unique 'phone-in idea, that gave members of the audience a chance to communicate directly to the star on stage. The phone link was just one of a barrage of ideas, images and concepts that blitzed us until the senses were reeling. If Roger was going to get even with Pink Floyd for going on the road without him, then he did it in most spectacular fashion, fighting fire with fire.

But Roger, being Roger, was very cool about the whole thing, and if he betrayed any nerves or doubts, it came only as he took the 'phone calls, fending off questions about his political ambitions (none) and personal feelings. The real answers to the way Waters feels about life and rock'n'roll came in the cold fury of the lyrics, the blazing images of war, want and waste on the huge globular screen, and the blasting performance of his ironically named Bleeding Hearts Band.

Going for the jugular, Roger castigated those who sell arms, fuel international conflicts and bring ever nearer the threat of nuclear annihilation. 'The Powers That Be' were generally blamed for our ills, and a rogues' gallery of world leaders was flashed on the screen. We also saw starving children, and this sometimes rested uneasily with the spectacle of a rock'n'roll band blasting away beneath them. But the grand climax of the show, a simulated nuclear attack done with a blend of sound and film was quite extrordinarily effective.

There was almost an embarrassment of riches . . . Pink Floyd classics, songs from 'Radio K.A.O.S.', Roger's solo albums . . . sometimes it was difficult to make the connection between all these and the somewhat complex story of Billy The Welsh Kid who turns into an electronic metaphysical being, hacking into satellite communications and bringing Armageddon in his wake.

But as Jim Ladd, the real-life US DJ running the onstage radio studio announced: 'Wembley, I give you the words and music of Roger Waters.' And that was it, an outpouring of a lifetime's work.

The band, Graham Broad (drums), Paul Carrack (vocals), Mel Collins (sax), Jay Stapley and Andy Fairweather Lowe (guitars), locked together as a very powerful team and were able to cope with the huge range of moods, not to mention the complex fade-outs and cues necessary to work with the DJ and the projection.

Roger, in dark glasses and suit, bestrode his bass like a CIA agent working as a mole for CND as he hammered into 'Welcome To The Machine' with its sonorous bass lines.

One of the most poignant moments was the screening of an extremely rare 'promo' film of 'Arnold Layne' with the founder members of Pink Floyd fooling around on the beach, but it was the more recent themes like 'Another Brick In The Wall' and 'The Tide Is Turning' which insinuated into the subconscious and kept buzzing around in the brain long after the final encores.

From the flashing green computer messages to the rumbling power of 'Four Minutes' from 'Radio K.A.O.S.' the audience were alternately hypnotised or shaken out of their seats.

It was strange . . . Pink Floyd never rocked out like The Bleeding Hearts, and there's no denying the drums of Graham Broad and Mel Collins' soulful sax brought a new dimension and power to Roger's music, and yet still that Floydian majesty and

sombre quality remained to haunt us. If Waters played with the Bonzo Dog Doo Dah Band, the same inner tensions and angst would surface. It has to be said, even without Floyd behind him, Roger Waters gave us complete and utter K.A.O.S.!

CHRIS WELCH

THE PINK FAIRIES/DEATH TRASH
Sheffield University

THE PINK Fairies have recently reformed, and to the hordes of oldies who came to see them, it must have seemed as if they'd never been away.

With a new album to promote, they might have been expected to give it all they'd got, but instead they took it nice and easy. It probably *is* easy for them; they have been doing it for the best part of two decades.

Support band Death Trash went thrash, bash, crash, smash. Very well too. With titles like 'Sexbeast' and '50,000 mph', they know exactly where they're coming from and where they're going. Motörheading in the right direction, so to speak.

Their speed and energy must have come as a shock to the original Pink Fairies fans, even if Larry Wallis was a member of the original Motörhead. Nowadays he seems to prefer a slower, more bluesy feel, as The Pink Fairies played a set which seemed more like an extended jam than a live performance.

The wealth of material they went through showed no signs of ageing and still fits in as well as it did years ago, when they were the best known rough and ready benefit band, playing almost anywhere they could – anywhere they could get drunk and take drugs, that is!

And these are still their favourite activities, if the songs from the new album, the charmingly named 'Kill 'Em And Eat 'Em', are any guide.

We've got 'Seeing Double', 'White Girls On Amphetamine', and 'Taking LSD', a song which, given their ages, is probably about pounds, shillings and pence!

But the highlight of the night, for me at least, was 'Police Car', a Larry Wallis solo number from the early Punk days, which couldn't even be ruined by the fact that Larry now resembles a bank clerk who has accidentally wandered onto the stage and is wondering how to get off.

There will always be a place for bands like The Pink Fairies, and as long as they keep doing exactly what they want to do, not caring what people think, they'll still have a place in the hearts of people who think the same way. Fairy nuff, I suppose!

JOHN QUINN

WARFARE
Marquee, London

AFTER A MOSH-LESS year or two, the Marquee management has apparently seen fit to lift their ban on Thrash-orientated acts appearing at the club, allowing Newcastle trio Warfare to christen their new policy.

In actual fact, the moment was scheduled to have been shared by German quartet Exumer, making their debut on British soil. But UK customs refused entry to the band's American-born bassist/vocalist at the eleventh hour ensuring that, even though the rest of the band and their equipment made it, they were unable to play. Judging by the hordes of fans turning on their heels upon hearing the news, and the healthy sales of Exumer T-shirts the band's manager was clocking up outside the venue, it would seem that the proposed support act were a major consideration for those attending the show.

But those who *did* go in and see Warfare (including members of Atomkraft, Virus, Onslaught, Venom, Deathwish and Howling Mad among others) were treated to a vastly improved (and, unfortunately, vastly trimmed) set from Evo and his crew. Despite a dodgy start, I must admit to being taken completely by surprise by the change in the band since their so-so Clarendon gig a few months back. Less mayhem and more Metal, the trio were tighter, more cohesive and far meaner, wisely concentrating on the faster tunes like 'Street Violence' and 'Metal Anarchy'.

But, after just nine songs – including the unveiling of a couple of very promising newies – the band finished their set to open-mouthed disbelief. Even with an encore of their version of 'Addicted To Love/Drugs' (featuring the 'charms' of a blonde stripper who proceeded to peel off her swimsuit, much to the noisy agreement of the drooling males at the front) the set measured barely a measly 50 minutes.

And £3.50 for 50 minutes and no support band would test any fan. Although I'd still return to see Warfare, I'm not sure many others at the Marquee tonight would accompany me.

PAUL MILLER

JOHNNY THUNDERS
The Limelight, London

SELL SELL sell!! Johnny Thunders is back from the grave; he's got a book and he wants people to read it. That's the impression I got from this show.

Johnny's 1am performance seemed to be a minor point in this book-promoting gala at the Limelight. The real headliner was 'In Cold Blood', his newly released biography by Nina Antonia. Speaking of headlines, the invitation said he'd be signing copies of his book from 10-11 pm. . . . sure, you could buy an autographed copy, but they had been *pre*-signed, 'Keep the faith, Johnny Thunders'. So much for the once in a lifetime chance of watching Johnny Thunders' mastery of a pen. Oh well.

Anyway, those books just flew out of there, so if the object was to promote and to sell, what the f**k, right?

As for his musical thing, we were treated to a short, eight-song acoustic guitar set. And hey, it was pretty good! Let's see, he had a new song, 'In God's Name', all about people living in pain for something they can't see. Yeah, well I can certainly relate, Johnny.

Then there was the old soulful ballad regarding a lost girlfriend. Yeah, *soulful* – all the songs revealing this kinda 'I've-been-kicked-around-by-life-but-that's-the-way-it-is-and-I'm-dealin'-with-it-and-so-should-you' attitude. Well, well, well Johnny, you old softie – I think I like you!

'Keep The Faith', Thunders fans. He's back and he's doin' OK.

LAURA RICHMOND

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WOLFSBANE/TATTOOED LOVE BOYS
Marquee, London

THE TATTOOED Love Boys seem to have built up a reasonable following for themselves around London town, but unfortunately they move me in no direction other than towards the bar (which is saying something for a teetotaller!). Lots of posing, lots of pouting, loads of repetitive riffing, but sod-all in terms of imagination without even the saving grace of aimless intensity to rescue the unconverted from restless boredom. An off-night? More like an off-career!

As for headliners Wolfsbane, now they really *have* got the right idea. These chaps know that there's no point in posing if you ain't got the musical muscle to back it all up. They've received many accolades within these pages for their numerous support slots at the Marquee and after witnessing their first headlining appearance it looks as if they're going to exceed all previous expectations. They use up more energy and employ more manic poses than the most hardcore of Thrash bands.

Vocalist Blaze is a star, make that STAR! – no question about it. He cavorts about flashing his fashionably swarthy face as he barks out the nonsensical lyrics of the band's gutter-crawling rebel romps.

The music is unrelenting, barrage upon barrage of thunderous riffs and whiplash drums. The effect is both exhilarating and exhausting. Numbers like 'Paint The Town Red' and 'Manhunt' are solid-gold fist-throwing slices of unexpurgated horror – Metal guaranteed to annihilate the most hardy of eardrums, the whole set bursting at the seams with similarly brutal fare.

As the sweat-soaked Marquee began once again to resemble the darkest recesses of Beelzebub's Molten Hell Chamber (somewhere near Chipstead, I think), I wondered whether a little variation in tempo might not have made a welcome change; after all, there is a limit to the amount of punishment a human body can endure. At this rate Wolfsbane could be the first Metal band to carry a government health warning!

MAURA SUTTON

BLAZE OF GLORY

WOLFSBANE'S BLAZE BAYLEY: cavorts around like a demonically possessed dustman

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TWIN FOR THE KILL

Pic Ray Palmer

SWORD'S MIKE LAROCK & MIKE PLANT with the Arbor Series bass and guitar (NB: One of these men has a tremelo arm in his mouth)

HOHNER ARBOR SERIES
SE 622 MXJ Series Guitar
RRP £165
SB 420 MX1 Series Bass
RRP £145

THE OFFICE stood still, about to be wrapped in the mists of legend. The Rock Star strode through the doors, hair streaming behind, beard smudged across chiseled features, Prophet's eyes blazing.

The guitar stood before him, blood red and screaming to be played. He plugged in grinning and then. . .

WAAAAMMMMYYYY! The guitar lay moaning. 'Krusher' Joule (for it is he) stood laughing at the devastation around him.

Yup, just another normal *Killerwatt* day at the office, with two very tasty Hohners on the menu.

The SE 622 guitar looked great from the moment it rocked out of its box (so to speak). A blood red birch Strat-shaped body set off by a maple neck and 22-fret rosewood fretboard that contrasted beautifully – if looks could kill. . .

It zapped quickly into tune via die-cast machine heads and the fine-tune tremelo system at the bridge, and stayed there despite Krusher's manic whammy-bar technique – no higher recommendation surely!

The frets themselves are large and spacious, with easy access to the top of the neck, and marked by 'sail' style easy to follow inlays, vital to all you stage struck posers who roar up and down the neck then, when the spotlight loses you, you wish to God you knew whereabouts you were on the fretboard.

Take into account the trendy Jackson-style headstock, and I'm sure you're starting to get the picture that this baby looks good – cool enough to pass for a much more expensive model.

The pick-ups are also covered, adding to the hi-tech sheen. You'll find individual toggle switches for each; one neck single coil, one middle single coil and a bridge humbucker.

This makes switching from one pick-up to the other extremely simple, and I moved easily from my classic rendition of 'Stairway To Heaven' (which everyone who's heard it admits is superior to the original) played on the mellow neck pick-up, to an extremely raunchy version of 'Whole Lotta Love' via the powerful humbuckers.

Indeed, when these babies are played in conjunction with a distortion pedal, they lay down a mighty Metal rasp. And when left alone, it's quite easy to get a neat trebley Dire Straits tone.

All the pick-ups are controlled by a master volume and tone control, both of which are nicely responsive with a little urging.

I found the action nice; reasonably flat when you feel like getting a little fast, but at the same time not so low as to prohibit playing a few fat round chords – nice if you're one of that dying breed who enjoy the rhythm side of the guitar as opposed to motoring up and down like a raving American lunatic.

With a fretboard comfortable to the point of luxury, I recommend this axe to anyone, amateur or pro, looking for playability at a ridiculously reasonable price.

Sentiments echoed by Sword's Mike Plant, clasping said axe in our pic.

"Yeah, the fretboard's got a really nice touch – I wouldn't say no to using one of these." Told you.

AND SO onto the bass, dear friends. Hohner have taken the classic Fender shape for their SB 420 series, and very plush it looks too.

Our model was white, frost white to be precise, again with a maple neck and rosewood fingerboard, which looks as good on the bass as it does on the guitar.

The bass is a 21-fret long-scale job, with a smooth thin neck which I found really easy to play, only having itsy-bitsy thin fingers myself.

The rear pick-up is a new design (gasp!) and gives a ringing treble that should blast the wax out of your ears. Seriously though, if you're into using all of the notes available to you, especially at the top-end, you'll enjoy this; especially as the sustain I got allowed the notes to fall nicely into one another in the higher octaves.

The front split pick-up contributes a more bassy hollow, and you can mix and match them around in conjunction with the tone control to achieve a Cronos-style swooping roar, or a punchy Steve Harris attack.

It's easy to wear or sit on your lap, it's highly playable, and at £145 is another Hohner bargain. Aren't these people lovely?

The only complaint with our model was that the action was a little high, but obviously that's just a minor adjustment if you care to make it . . .

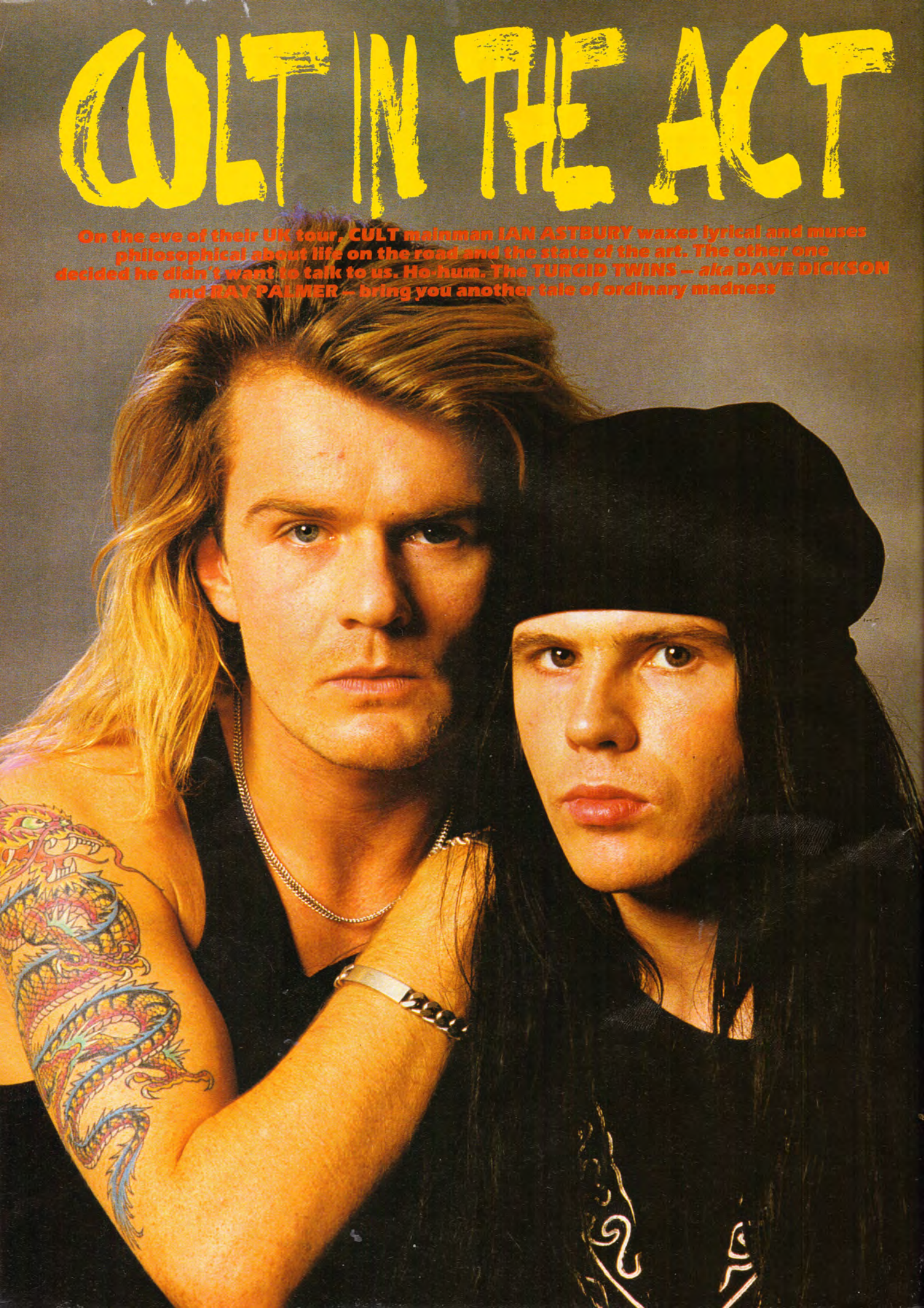
As well as white, the bass comes in Sahara yellow, Graphite grey and Fire red, all of which look cool in the glossy brochure.

So there you go folks; I just dug the s**t out of both of these, especially the axe, which I'm off to tamper with again now. Wait on. Oh my God, Krusher, NOOOOOOOOOO . . .

JON HOTTEN

CULT IN THE ACT

On the eve of their UK tour, CULT mainman IAN ASTBURY waxes lyrical and muses philosophical about life on the road and the state of the art. The other one decided he didn't want to talk to us. Ho-hum. The TURGID TWINS – *aka* DAVE DICKSON and RAY PALMER – bring you another tale of ordinary madness



"British bands like Crazyhead and Gaye Bykers On Acid, they're tongue-in-cheek Shock-Horror-Grebo. And I appreciate it for what it is, fun, but it ain't what the public needs."

AROUND TWO years ago I first interviewed Ian Astbury and Billy Duffy, frontmen for the then relative new boys on the block of rock'n'roll, The Cult. At the time I wrote that The Cult sound was *'an arcane amalgam of Boston Strangler and Conan Barbarian, a glorious fusion of stealth and butchery'*. After the interview I privately predicted to their PR, Roland Hyams, that they'd be playing Wembley Arena in two years.

I was right.

The Cult's rise to stardom has, nonetheless, been anything but smooth. And my belief in their ability to reach such exalted levels has similarly taken the occasional battering. Not least with the release of their last album, 'Electric'.

'Electric's predecessor, 'Love', raised The Cult from relative obscurity to nationwide superstardom for at least 15 minutes. The album spawned two hit singles, 'She Sells Sanctuary' and 'Rain', came in a lavishly produced package and capitalised on all the naive promise the band displayed on their debut album, 'Dreamtime' – the cause of that first interview.

Come the release of 'Electric', however, clearly all was not as it had been. 'Love' was a rip-off, lifting extensively from the mood, atmosphere and, well, yes, *vibe* of the psychedelic era. But it retained an individual identity. 'Electric' somehow failed to do this.

'Electric' was a rip-off too, but this time Messrs Astbury and Duffy (The Cult's composers) were plundering slightly further along the rock road. Now they'd reached the early '70s and the Led Zeppelin songbook.

This all started with 'Phoenix', a track from the 'Love' album, which was a re-write of Zeppelin's 'Dazed & Confused'. Later they came up with 'Electric Ocean' which, in its first incarnation before it made it onto vinyl, was a reworking of 'Moby Dick'. By the time the band recorded it for 'Electric', however, the song had been remodelled and the Zeppelin-esque riffing buried deep.

Then there was 'Electric's lead single, 'Love Removal Machine', which was plainly, for all who had ears to hear, built around the Stones' sinuous 'Start Me Up' riff.

Moving still further down the steel pathway of rock history, The Cult then plundered AC/DC for much of the remainder of 'Electric', stopping off briefly at a Yardbirds' riff, the title of which now escapes me.

NOW ALL this might sound very sanctimonious; it shouldn't. After all, as I admitted to Astbury, there's only so many ways you can play three chords, and besides, the major victim of The Cult's plagiarism, Led Zeppelin, were notorious for ripping off their beloved blues artists and never acknowledging the debt. The Cult, to their credit, have (almost) always been prepared to confess just where they'd palmed their ideas from.

And then there were the stories of lunatic excess drifting back across the waters from Australia where the band had taken to trashing equipment. Just what were they up to? Were they playing the upstart prima donnas, or were they reinvoking the seemingly long dead spirit of rock'n'roll rebellion in the wake of rock's own Brat Pack, the Beastie Boys?

Then Billy Duffy decided he didn't want to do another interview and left Ian Astbury to face the music (Led Zeppelin style). Why? Who knows? Not that Astbury is anything other than an accomplished interviewee.

More confident, more self-assured, more articulate and certainly more worldly-wise, Astbury was anxious to talk and convey The Cult's undeniable dedication to the music they perform and the lifestyle that music belongs to; one of long hair, denim, leather and to hell with the rest of the world. All this was fine since I had one or two questions I wanted to ask Astbury, too, beginning with:

Why did you ditch the Steve Brown mix of 'Electric'? (Steve produced the 'Love' album and was the original *producer on 'Electric'.)*

"It wasn't dynamic enough in terms of sound, the whole thing was very compressed . . . basically, it wasn't mixed very well.

"We were going to stick with Steve's stuff because we were happy with the performances, but when we got to New York and set up to re-record 'Love Removal Machine' we actually started jamming 'Peace Dog'. And we ended up recording it. It sounded *incredible* and basically we farted around for the first week. We were in the studio 16–18 hours a day just laying down backing tracks for the whole of the album. So at the end of the week we found we hadn't done very much on 'Love Removal Machine' or 'Wild Flower', the ones we were supposed to be there to do.

"So that's what happened, we ended up re-recording the whole album."

Why Rick Rubin?

"Well, I've been interested in his work since I first heard (the Beastie Boys') 'She's On It' when we were in Canada in late 1985. It was great the way he mixed in AC/DC and Led Zeppelin with the Beastie Boys. It wasn't contrived, he captured their character. There weren't loads of effects, it was just a hard, abrasive, in-your-face kind of sound.

"So I wondered what he'd be like working with us and whether he'd be able to cut down our sound and get to the real bones of the matter, which is what I really wanted. But we didn't really feel we were in a position to approach him."

Weren't you happy with the sound of 'Love', then?

"No. When we were in the studio we loved it, it was the first proper album we'd done with a proper producer. But a few months later we realised we should have gone for a much more basic sound.

"That's what I like about Rick Rubin – a drum-kit sounds like a drum-kit, a Les Paul through a Marshall stack sounds like a Les Paul through a Marshall stack, and I sound like I think I should."

I think the most notable difference between the two is that the arrangements are better on the Rubin version.

"Yeah, that's true, the arrangements are much superior with Rick because, basically, what he wanted was *songs*. He looked at them and said: 'Well, maybe it would be cool if we kicked this bit out, didn't do this bit here, maybe you should bring this bit in . . .'

"We knew we'd had a certain amount of success with the 'Love' album and that this album HAD to be the one to break us out of the alternative, underground scene – it *had* to be a world class record. So, basically, with Steve we tried TOO HARD! Tried too hard to create innovative sounds instead of concentrating on ourselves."

But hadn't 'Rain' and 'Sanctuary' already broken you out of that alternative scene anyway?

"Yeah, to an extent, but I think we were still regarded as an underground band even though we'd had chart success. Certainly in America we were regarded as an English alternative outfit."

BUT BEING alternative and English can probably work to the band's advantage in the States where they spent six months touring this Summer, firstly supporting Billy Idol and then in their own right, a tour bolstered by current kings of LA Sleeze Rock, Guns n' Roses. The experience was one that Astbury clearly treasures, having a high regard for the gutter rockers . . .

"Guns n' Roses are incredible, they ARE stars. The thing about them is they've got so much character, soul, drive and energy. Touring with them was a real gas. We did a month and a half on the road together in America. We nearly killed each other, we had such a riot!

"But it's really sad to come home after being on the road for eight months, being in the States – and a lot of kids are going to read this and go: 'Oh God, America! You mean Britain's finished?' I ain't saying that. What I mean is the set up there is different, there are places to go, there are bands happening . . . and that's starting to filter over to Britain.

"But it's so sad to come back to the old haunts where everyone goes. Basically, the only places I go to in London now are gigs and The Limelight, and people still look exactly the same and they say exactly the same things . . . but they *do* have new Def Jam T-shirts! And you look at them and go: 'No!'

"British bands like Crazyhead and Gaye Bykers On Acid, they're fun, they're tongue-in-cheek Shock-Horror-Grebo. And I appreciate it for what it is, fun, but it ain't what the public needs. What they need, what they *really* want to hear, is something that's going to rip their heads off!

"They're quite unsure about themselves, those people. It's all outrageous comments, outrageous antics . . . but what about the music? C'mon, give us something! It's weird.

"I think Zodiac Mindwarp's the only person I admire for having such continuity and being consistent – even consistently NOT making a record, but he's consistently Zodiac, and I like that. I like going to see them and I enjoy the music. But it's still not Guns n' Roses!"

What separates Zodiac, though, is that he's got good songs . . .

"Oh yeah, he knows exactly what he's doing. The man is so articulate, so intelligent. He's planned it and done it really well.

"But when you come home and see things like Bad News happening and see a lot of rock fans going out to those kinds of shows because it's the only thing that's happening that's anything to do with rock . . . I'm sure Guns n' Roses are going to be massive in Britain and they're going to have a lot of influence on the rock music scene in Britain in 1988.

"We know those guys backwards. Some of the things that happened on that tour . . . We did the Billy Idol tour, which lasted five months and was great, it was like a major rock tour. When we finished that we took a break for a week and then started off with Guns n' Roses in Canada for a six-week tour. I wanted them on the tour because I saw them at The Marquee and thought they were incredible, they really blew my mind.

"I really wish they were a British band – Slash (G n' R guitarist) is from Stoke, by the way, and lived over here 'til he was about 14. So he's an ex-patriot Brit, he's still got a British passport.

"But the tour just started off as mayhem. Every night there was always something going on, there was always someone getting into trouble, there were always antics at the bar. I remember we were all staying at this hotel in Edmonton, sitting in this English pub in the hotel, and there's a guy banging out the old tunes on a piano: 'Roll Out the Barrel', all that kind of stuff.

"So we're all in there slagging off this guy – cos he was *terrible!* – but what we didn't realise was that this guy was really hip, really nice. We were just being real assholes cos we were drunk! So then he says: 'OK, if you think I'm doing a bad job, why don't one of you come up and sing a song?'

"So Slash gets up and says: 'OK, let's do 'Feelings'!"

However, both bands managed to survive this particular nightmare and The Cult went on to tour Australia. Trouble was, they forgot to leave the

KONTINUEZ PAGE 45

FOREIGNER

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CULT

FROM PAGE 43

nightmare back in Edmonton . . .

I hear the Australian authorities weren't going to let you out of the country.

"No, I think they were quite glad to see us go, actually. Australia was a bit long-in-the-tooth because we'd all been on the road for eight months. Basically, we were so tired that, even though the shows were great, between shows we were like zombies. Trashing gear was becoming more and more predominant."

The figure I was given was £30,000 worth.

"Actually, it was probably closer to £25,000, but it's still a lot of money. Every single penny we made on the Australian tour has paid for maybe a quarter of that bill . . . so in terms of the world tour we're trying to make it break even."

But what induces you to trash £25,000 worth of gear?

"God knows. I really don't know. You reach a certain point when you've been on the road for so long where you really don't care any more, you don't care about anything. Spontaneity comes completely into focus and whatever you feel like doing, you'll do. Trashing gear is something we've been doing off and on for some time.

"I suppose we first did it about three years ago, trashing guitars. I played onstage and used to smash them up just because I'd get so worked up. I wasn't thinking: 'Oh yes, let's get a bit of publicity out of this'. I just did it. After all, what's the point of getting publicity out of smashing a £400 guitar? You have to pay for it, it's not very cool.

"In Australia we were just getting out of control, getting wild every night, it was crazy. We were playing these places like The Electric Ballroom, a kind of seedy, dingey environment, it was really intense. There were loads of kids throwing beer cans and spitting, that kind of atmosphere. We'd just come from the States where we were playing to 5,000 people every night and doing really well, and then suddenly we were back to playing bars; it was a real culture shock.

"So we kind of got into that grungy mentality of a big ballroom band, but it just burnt us out. So after Australia we just decided to go away and hide for a little while and take it easy. Which is good, we've been home for two weeks now and everyone's getting it together."

What was the Australians' reaction to all this?

"It was weird. A lot of the media were completely shocked and appalled at our behaviour, kind of reminiscent of punk in the '70s, there was that kind of reaction in the papers. A lot of the papers wrote that we were obnoxious and rude and spat beer and smashed up our equipment. So we went from being a slick rock'n'roll band to being this dirty, grungy bar band in the period of a week!"

So the papers weren't actually saying anything about you that wasn't true . . .

"Well, I suppose it *was* true at the time, given the circumstances.

"They threw a special promotion party for us and we were all sitting around waiting to talk to this girl, and it was her first interview for television and she was a very meek little girl. All five of us were sitting there and I think we were all wearing sunglasses and we'd had a couple of drinks . . . and she was so nervous around us she couldn't ask a proper question. So we were answering: 'Well, what do you mean?' And she was getting more and more intimidated!

"So the next day in the papers it said: *'The Cult's recent interview with ABC has been banned from television due to Shock! Horror! And the ghastly things they said and did!'* And the young girl was quoted as saying: 'I was really terrified, they were really heavy'. And we were all really normal and natural! It was just a preconceived idea they had."

THE 'FIFTH' member of The Cult is, of course, Malcolm Young lookalike Kid 'Haggis' Chaos, stolen from Zodiac's band, allowing Jamie Stewart to move onto rhythm guitar. And now on to AC/DC . . .

One of the major criticisms levelled at 'Electric' was that you ripped-off old AC/DC and Zeppelin riffs . . .

"Completely. That's what we did, just ripped them off completely."

And the occasional Stones riff.

"I don't know. My answer to that is, you can take it for what it is. We're fans of blues-based rock music and a lot of the natural runs and riffs have been done before. For example, 'Love Removal Machine' *does* sound similar to 'Start Me Up', right? But we didn't listen to 'Start Me Up' and say: 'Yeah, that's what we want!' Besides, as soon as the song kicks in it doesn't sound anything like it at all."

Keith Richards' lawyers haven't been in touch with you then?

"No, I don't think they're bothered. Mick Jagger is a fan of the band."

But he didn't write 'Start Me Up'.

"He didn't write 'Love Removal Machine' either. But I don't think anything on that record really *does* sound like Led Zeppelin, or AC/DC, or the Rolling Stones. It sounds like us playing blues-based rock music. It's a very traditional kind of thing.

"We're more like a traditional band in the sense that our influences lie in blues-based rock music – that's what I was brought up with and that's what I'm into, and that's what we sound like. I think if we came out with an album that sounded like the Pet Shop Boys people would REALLY be pissed off with us."

So that's the next move for The Cult, to be the new Pet Shop Boys?!

"Oh yeah, we're at it at the moment! We've got their album and we're trying to pull the best bits off it!

"I don't know. It's so weird in Britain, people get really hung up about things like that, they really dig deep so they can find something in there and go: 'Aah, got him!'"

When I saw the 'Electric' show at the Hammersmith Odeon I ran across a lot of Southern Death Cult fans who were complaining that it was too heavy!

"Oh my goodness . . . I love this so much, this is great, this is what I love coming back home to! You go out to America – and everybody probably thinks I'm so pro-American and really down on Britain now – and play your music and everybody just takes it for what it is and has a good time. Then you come back home and the first thing you hear is: 'I don't like guitar solos!'"

Are The Cult in danger of falling between two stools: abandoning the Southern Death Cult fans but not reaching the HM audience because they won't accept you as true-blue Heavy Metallers?

"No. The thing I think is unique about us is that we appeal to people from a lot of different areas. The cynical elements from these groups aren't going to like anyone apart from Def Leppard or Bauhaus anyway. And they're the ones who get really stuck with this tunnel vision, the ones who pick up the papers and go: 'This is the way it's got to be because it's printed here in black and white!'

"We've sold more copies of 'Electric' than we did of 'Love'. Mentally, this band is really at a peak, we feel very, very excited about what we're doing, very excited about the stage performance, very excited about the music we're making – we feel more at one with it, more so than during the 'Love' period or the 'Dreamtime' period. This is much more us, it's much more natural."

"You reach a certain point when you've been on the road for so long where you really don't care any more, you don't care about anything. Spontaneity comes completely into focus and whatever you feel like doing, you'll do. Trashing gear is something we've been doing off and on for some time . . ."

AND I have to admit to feeling a little pride, not to say vindication, in my belief that The Cult possessed the ability to transcend such cultural and musical borders. They have managed to appeal to a cross-section.

"Yeah, because the music's fun, take it for what it is and enjoy yourself. It's kind of weird . . . this is the first time I've been intimidated in an interview into having to defend myself. But because it's you I want to – I want you to understand and I want the readers of the magazine to understand. People who treat *Kerrang!* as the rock gospel in Britain should be aware that there are bands out there who don't fall into the category of 'HM'.

"We'll probably get a load of new fans coming to see us now because they've heard we've been involved with Guns n' Roses. And yet those same people might have gone: 'Oh, The Cult, hippies, s**t'. But they'll come and see us and realise that we *can* clean the floor with most so-called British rock acts."

So where do you see The Cult heading?

"I think it's going to get much more broad. One thing we do have, if we do get that self-indulgent and commercialised and contrived, is the integrity to bow out. I know that Billy and myself would say: 'No, this isn't what we're into, finish and do something else'.

"In Britain now the charts are opening up a bit more to younger rock bands. Things like Zodiac have really helped, but I think we were the first ones to go through. There was a period I remember clearly when 'Sanctuary' was in the charts, and there was Killing Joke with 'Love Like Blood', and there was The Banshees and The Damned. It was like the Old School giving way to the new.

"We came out and the Sisters Of Mercy came out – and there was a whole new resurgence of interest in rock music, people who had gone out and listened to old Zeppelin records, reappraised them and thought they were really good. A few people had a bash at it and wanted to live up to it, let their influences come through in their music. Like The Mission branched off and became Zeppelin-heads, and we went off on our thing too.

"It then became acceptable for people like Zodiac to exist in the charts, for Crazyhead and Gaye Bykers On Acid to exist. When you go out to the provincial clubs you hear a lot of rock music being played; you'll hear Danse Society, then 'Won't Get Fooled Again', then Bauhaus, then AC/DC, which is kinda cool.

"But unfortunately the whole thing hasn't quite come together yet, it hasn't quite gelled. I think the day will come when people will put their banners down – and when they *do* break the barriers down and all come together it's going to be incredible, that's when everything's going to happen. And I can see that happening probably in the next eight to ten months, hopefully . . . I'd like to see it happen anyway."

"Amen" to that.

NEXT ISSUE

BLAST OFF! Yes folks, the next mighty issue of *Kerrang!* will be of such mega proportions that it will be entered into the Annals Of Metal (that great tome handwritten by Irish monks, chained in their cells and fed only on sugar-free Pils).

● First off we welcome to these shores MEGADETH with a massive probe into their new line-up and an exclusive interview with Dave Mustaine (pictured right) and his 'Dethly cohorts in Los Angeles.

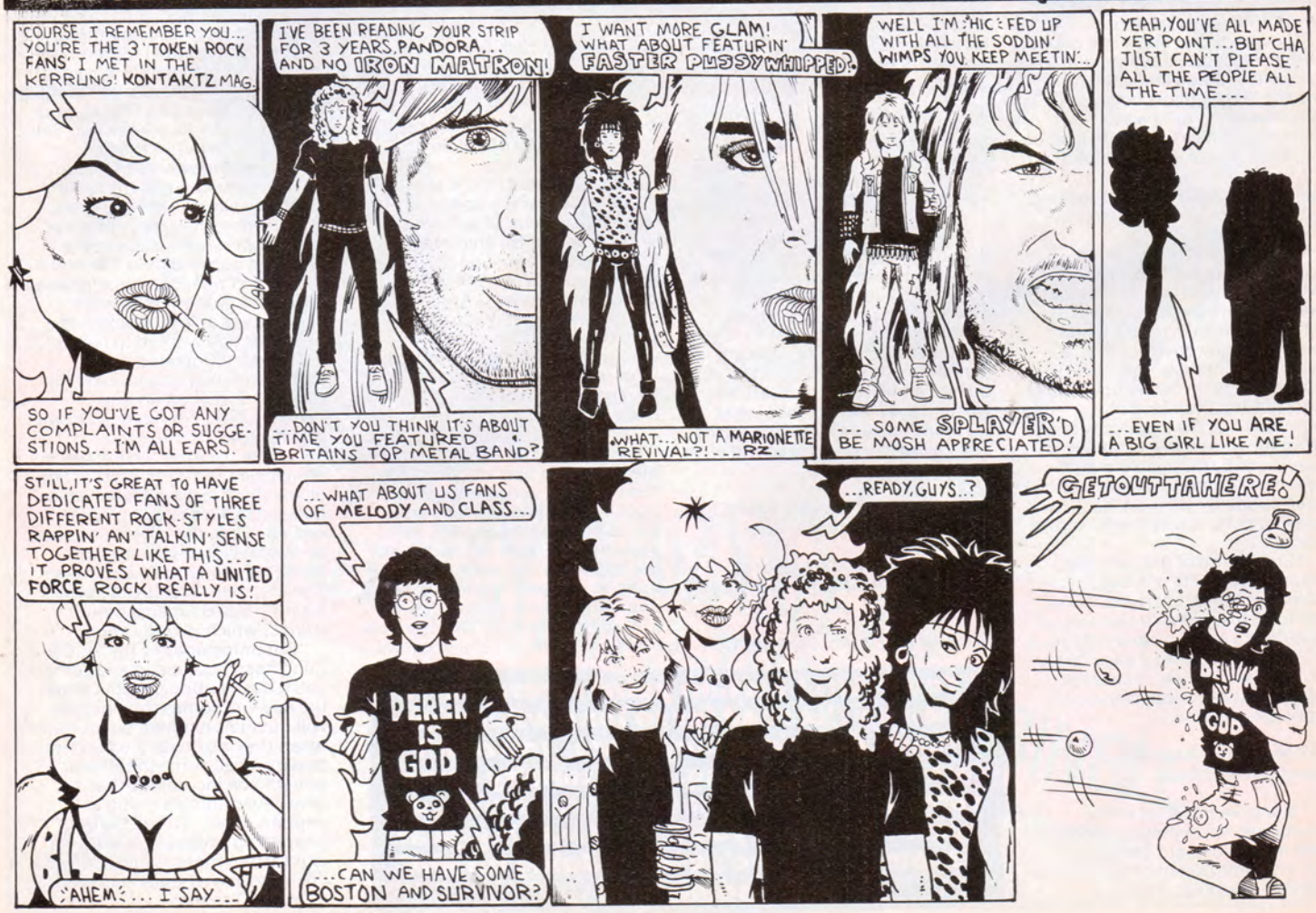
● Next up will be a cry for Britain, as Paul Miller explores the soul of DEATHWISH. *'British Metal, mercilessly hounded and ruthlessly persecuted, stand up straight and proud!'*

● Don't miss a meet with DOKKEN, and hear the bizarre tale of the collapsing codpiece from Sylvie Simmons as she catches up with HELIX in Texas.

***Kerrang!* 166, on sale December 8, cover dated December 12. Can you seriously afford to miss it?**

PANDORA PEROXIDE

by Ray Zell



SINGLES

1	1	HERE I GO AGAIN **Whitesnake** (EMI)
2	2	MONY MONY (LIVE) **Billy Idol** (Chrysalis)
3	3	WARM WET CIRCLES **Marillion** (EMI)
4	4	I DON'T NEED NO DOCTOR **W.A.S.P.** (Capitol)
5	6	BACK SEAT EDUCATION **Zodiac Mindwarp & The Love Reaction** (Mercury)
6	5	CRAZY CRAZY NIGHTS **Kiss** (Vertigo)
7	8	DUDE (LOOKS LIKE A LADY) **Aerosmith** (Geffen)
8	7	TIME STAND STILL **Rush with Aimee Mann** (Vertigo)
9	18	EAT THE RICH **Motörhead** (GWR)
10	9	STEEL MONKEY **Jethro Tull** (Chrysalis)
11	–	SEX AS A WEAPON **Pat Benatar** (Chrysalis)
12	19	PAPER IN FIRE **John Cougar Mellencamp** (Mercury)
13	–	CHERRY BOMB **John Cougar Mellencamp** (Mercury)
14	11	POUR SOME SUGAR ON ME **Def Leppard** (Bludgeon Riffola/ Phonogram)
15	10	WHO WILL YOU RUN TO **Heart** (Capitol)
16	12	BAT OUT OF HELL (LIVE) **Meat Loaf** (Arista)
17	16	LET THERE BE ROCK **Onslaught** (Under One Flag)
18	13	WILD FLOWER **The Cult** (Beggars Banquet)
19	–	TRAIL OF BROKEN HEARTS **Little Steven** (Manhattan)
20	15	SHAKEDOWN **Bob Seger** (MCA)
21	re	SUGAR MICE **Marillion** (EMI)
22	17	WELCOME TO THE JUNGLE **Guns n' Roses** (Geffen)
23	22	ANIMAL **Def Leppard** (Bludgeon Riffola/Phonogram)
24	25	ALONE **Heart** (Capitol)
25	30	PRIME MOVER **Zodiac Mindwarp & The Love Reaction** (Mercury)
26	21	SHE SELLS SANCTUARY **The Cult** (Beggars Banquet)
27	–	I'M BEGGING YOU **Supertramp** (A&M)
28	14	VICTIM OF LOVE **Bryan Adams** (A&M)
29	re	INDIANS **Anthrax** (Island)
30	23	GIMME YOUR LOVE **MSG** (EMI)

US HM RADIO

1	1	THE $5.98 EP: GARAGE DAYS RE-REVISITED **Metallica** (Elektra)
2	2	ROCK 'N' ROLL **Motörhead** (GWR Records)
3	4	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
4	3	RAISING FEAR **Armored Saint** (Chrysalis)
5	–	BACK FOR THE ATTACK **Dokken** (Elektra)
6	5	HALL OF THE MOUNTAIN KING **Savatage** (Atlantic)
7	6	VISUAL LIES **Lizzy Borden** (Enigma)
8	7	CHILDREN OF MADNESS **Paul Di'Anno's Battlezone** (Shatter)
9	9	RAISE YOUR FIST AND YELL **Alice Cooper** (MCA)
10	10	DANGEROUS ATTRACTION **Lion** (Scotti Bros.)
11	11	STEEL AND STARLIGHT **Shok Paris** (IRS)
12	17	TRIUMPH AND AGONY **Warlock** (Mercury)
13	8	PERMANENT VACATION **Aerosmith** (Geffen)
14	15	KNOW YOUR ENEMY **Lääz Rockit** (Metal Blade)
15	14	PERFECT TIMING **MSG** (Capitol)
16	–	PLEASURES OF THE FLESH **Exodus** (Combat)
17	20	USA FOR MOD **MOD** (Combat)
18	19	AMONG THE LIVING **Anthrax** (Megaforce/Island)
19	12	CRAZY NIGHTS **Kiss** (Mercury)
20	–	LEATHERWOLF **Leatherwolf** (Island)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Ave., Albertson, New York 11507, USA

INDIE METAL

1	–	PLEASURES OF THE FLESH **Exodus** (Music For Nations)
2	1	YOUNG AND CRAZY **Tigertailz** (Music For Nations)
3	3	SPREADING THE DISEASE **Anthrax** (Music For Nations)
4	2	MASTER OF PUPPETS **Metallica** (Music For Nations)
5	7	KILL 'EM ALL **Metallica** (Music For Nations)
6	6	RIDE THE LIGHTNING **Metallica** (Music For Nations)
7	5	TERRIBLE CERTAINTY **Kreator** (Noise)
8	4	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
9	8	THE COLLECTION **Hawkwind** (Collector Series)
10	17	GET OUT ON THE ROAD **Dumpy's Rusty Nuts** (Metal Masters)
11	re	TO HELL WITH THE DEVIL **Stryper** (Music For Nations)
12	11	SURFIN' WITH THE ALIEN **Joe Satriani** (Food For Thought)
13	9	BITTER, FIT CRACK **The Macc Lads** (FM/Revolver)
14	13	FISTFUL OF METAL **Anthrax** (Music For Nations)
15	re	INTO THE PANDEMONIUM **Celtic Frost** (Noise)
16	re	THE PLAGUE **Nuclear Assault** (Under One Flag)
17	10	BREAKING THE SILENCE **Heathen** (Music For Nations)
18	12	BEER & SEX & CHIPS 'N' GRAVY **The Macc Lads** (FM/ Revolver)
19	15	SPEED KILLS VOLUME III **Various** (Under One Flag)
20	20	HIGH PRIEST OF LOVE **Zodiac Mindwarp & The Love Reaction** (Food)

ALBUMS

1	–	HOLD YOUR FIRE **Rush** (Vertigo)
2	1	BEST SHOTS **Pat Benatar** (Chrysalis)
3	3	THE CREAM OF ERIC CLAPTON **Eric Clapton** (Polydor)
4	2	CRAZY NIGHTS **Kiss** (Vertigo)
5	5	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
6	12	PHIL LYNOTT & THIN LIZZY **Phil Lynott & Thin Lizzy** (Telstar)
7	–	BACK FOR THE ATTACK **Dokken** (Elektra)
8	7	WHITESNAKE 1987 **Whitesnake** (Liberty)
9	6	A MOMENTARY LAPSE OF REASON **Pink Floyd** (EMI)
10	11	THE LONESOME JUBILEE **John Cougar Mellencamp** (Mercury)
11	4	TRIUMPH AND AGONY **Warlock** (Vertigo)
12	9	BAD ANIMALS **Heart** (Capitol)
13	10	LIVE AT WEMBLEY **Meat Loaf** (Arista)
14	13	PERMANENT VACATION **Aerosmith** (Geffen)
15	8	RAISE YOUR FIST AND YELL **Alice Cooper** (MCA)
16	17	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
17	16	CLUTCHING AT STRAWS **Marillion** (EMI)
18	18	ELECTRIC **The Cult** (Beggars Banquet)
19	22	RECKLESS **Bryan Adams** (A&M)
20	14	CREST OF A KNAVE **Jethro Tull** (Chrysalis)
21	20	VITAL IDOL **Billy Idol** (Chrysalis)
22	15	BIG GENERATOR **Yes** (Atco)
23	31	LIVE . . . IN THE RAW **W.A.S.P.** (Capitol)
24	21	INTO THE FIRE **Bryan Adams** (A&M)
25	24	LIVE IN EINDHOVEN **Testament** (Atlantic)
26	–	PLEASURES OF THE FLESH **Exodus** (Music For Nations)
27	46	AMONG THE LIVING **Anthrax** (Island)
28	30	FREE AS A BIRD **Supertramp** (A&M)
29	25	ISLANDS **Mike Oldfield** (Virgin)
30	26	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
31	23	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
32	39	RADIO K.A.O.S. **Roger Waters** (Harvest)
33	29	V **Vow Wow** (Arista)
34	36	DARK SIDE OF THE MOON **Pink Floyd** (Harvest)
35	41	SAINTS 'N' SINNERS **Whitesnake** (Fame/EMI)
36	19	YOUNG AND CRAZY **Tigertailz** (Music For Nations)
37	34	PERFECT TIMING **MSG** (EMI)
38	32	ELIMINATOR **ZZ Top** (Warner Brothers)
39	35	HITS OUT OF HELL **Meat Loaf** (Cleveland International)
40	33	PYROMANIA **Def Leppard** (Vertigo)
41	42	TRICK OR TREAT **Fastway** (CBS)
42	re	THE WALL **Pink Floyd** (Harvest)
43	28	BAD NEWS **Bad News** (EMI)
44	re	WISH YOU WERE HERE **Pink Floyd** (Harvest)
45	re	SPREADING THE DISEASE **Anthrax** (Music For Nations)
46	47	DREAM EVIL **Dio** (Vertigo)
47	38	HEART **Heart** (Capitol)
48	re	KILLERS **Iron Maiden** (Fame/EMI)
49	re	MASTER OF PUPPETS **Metallica** (Music For Nations)
50	27	GROWING UP THE HARD WAY **Mama's Boys** (Jive)

STAR CHOICE

JIMMY DICKINSON (LITTLE ANGELS)
'ROCKET TO RUSSIA' The Ramones (Sire)
'PERMANENT VACATION' Aerosmith (Geffen)
'GODDESS' Acid Rain (Moshkinstein demo)

DENNY CARMASSI (HEART)
'NOTHING LIKE THE SUN' Sting (A&M)
'SECRETS OF THE BEEHIVE' David Sylvian (Virgin)
'READY OR NOT' Lou Gramm (Atlantic)

TOMMY THAYER (BLACK 'N BLUE)
'APPETITE FOR DESTRUCTION' Guns n' Roses (Geffen)
'PERMANENT VACATION' Aerosmith (Geffen)
'NIGHT SONGS' Cinderella (Vertigo)

DANA STRUM (VINNIE VINCENT INVASION)
'APPETITE FOR DESTRUCTION' Guns n' Roses (Geffen)
'PERMANENT VACATION' Aerosmith (Geffen)
'THE $5.98 EP: GARAGE DAYS RE-REVISITED' Metallica (Elektra)

IMPORTS

1	2	SURVEILLANCE **Triumph** (MCA)
2	–	SEX **Sex** (Azra)
3	10	JOURNEY INTO MYSTERY **Dream Death** (New Renaissance)
4	–	TICKET TO MAYHEM **Whiplash** (Roadracer)
5	–	DESTINED FOR EXTINCTION **Blessed Death** (Death)
6	–	FIREWORKS **Bonfire** (BMG)
7	1	TOTAL CONTROL **John Norum** (CBS)
8	8	RETALIATION **Carnivore** (Roadrunner)
9	–	HELLCATS **Hellcats** (King Classics)
10	9	NONE SHALL DIVIDE **Infernal Majesty** (Roadrunner)

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ATLANTIC

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